

THE CONNOISSEVR

A MAGAZINE FOR COLLECTORS

Edited by J. T. HERBERT BAILY

NOVEMBER, 1913

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Vol. XXXVII. No. 147





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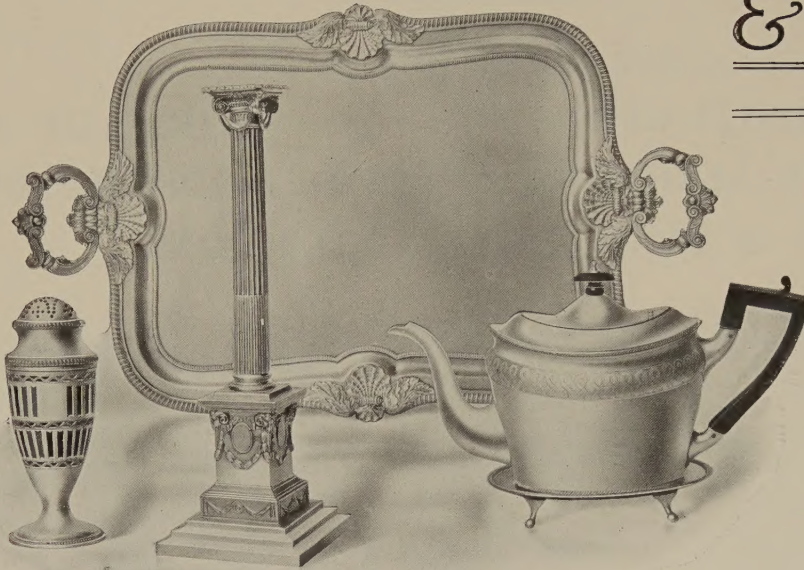


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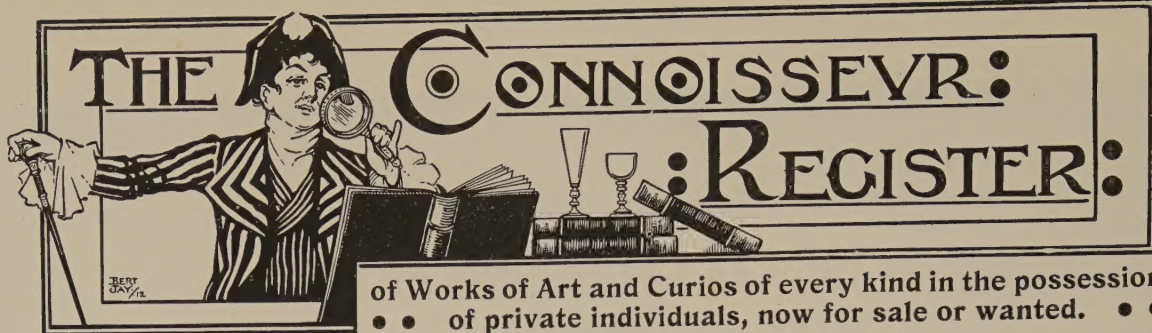
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THE CONNOISSEUR: REGISTER:

of Works of Art and Curios of every kind in the possession
• • of private individuals, now for sale or wanted. • •

Collectors and Dealers should carefully read these Advertisements.

The Register Columns will be found of great assistance in bringing Readers of "The Connoisseur" into direct communication with private individuals desirous of buying or selling Works of Art, Antiques, Curios, etc.

When other means have proved ineffectual, an advertisement in the CONNOISSEUR Register has, in innumerable cases, effected a sale. Buyers will find that careful perusal of these columns will amply repay the trouble expended, as the advertisements are those of bona-fide private collectors.

The charge is 2d. per word, which must be prepaid and sent in by the 14th of every month; special terms

for illustrated announcements from the Advertisement Manager, Hanover Buildings, 35-39, Maddox Street, London, W., to whom all advertisements should be addressed.

All replies must be inserted in a blank envelope with the Register Number on the right-hand top corner, with a loose penny stamp for each reply, and placed in an envelope to be addressed to "The Connoisseur" Register, Hanover Buildings, 35-39, Maddox Street, London, W.

No responsibility is taken by the proprietors of "The Connoisseur" with regard to any sales effected.

SPECIAL NOTICE.—No article that is in the possession of any Dealer or Manufacturer should appear in these columns.

For Sale.—Chinese and Japanese Paintings; Japanese Colour-Prints and Drawings. Sent on approval. Apply [No. R6,113]

Wanted to Purchase for Collection: Worcester, Nantgarw, Chelsea, Swansea, Spode, Rockingham, Derby, services, figures, or specimens. Must be genuine, perfect, and marked. Reply CONNOISSEUR. [No. R6,114]

Miniatures on Ivory, also in Wax, wanted.—Must be genuine, with full description given in reply. [No. R6,115]

Wanted.—Patch-Boxes, with Views of Bath. [No. R6,116]

Twelve Le Blond Prints for 13s. [No. R6,117]

Wanted.—Arundel Society's Coloured Prints. [No. R6,118]

For Sale.—Oil Painting by Sir David Wilkie. [No. R6,119]

"Connoisseur," 118 to 144, at 8d. each. [No. R6,120]

Few Early English and Dutch Paintings for sale. London. [No. R6,121]

Officer's Collection.—Swords, Guns, for decoration. Singly or entire. [No. R6,122]

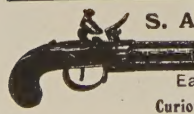
Old Basalt Wedgwood Female Figure. Perfect. [No. R6,123]

Antique Snuff-boxes.—Collection for disposal. [No. R6,124]

Highest Prices given for Genuine Old English Furniture, Old Pictures, Old China, Old Silver, etc. Owners desiring to dispose of same privately are invited to send particulars to Hampton & Sons, Pall Mall East, who are always prepared to give full value for interesting examples.

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Wanted.—Books illustrated by Kate Greenaway, Routledge Editions; also Old Musical Snuff-boxes. [No. R6,126]

Grandfather Clocks, two, unusually fine, for disposal. Mahogany, oak. [No. R6,127]

Collection of about 100 Old and Modern Pictures: Clouet, Le Nain, Van Dyck, Mantegna, Luini, and others, to deal. [No. R6,128]

Genuine Antique Carved Oak Cabinet.—£27 10s. [No. R6,129]

Antique Charles II. Chairs; Antique Lacquer Table. [No. R6,130]

Exceedingly Fine Genuine Old Pearl Necklace for disposal, £65. [No. R6,131]

Sheraton Sideboard and Chippendale Chairs for sale. [No. R6,132]

Rare Antique Jacobean Furniture for sale; Refectory Table, Buffet, Coffin. [No. R6,133]

Worcester Tea and Dinner Service for sale. [No. R6,134]

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WANTED.—Round or octagonal old LEAD TANK, about 4 ft. diameter; also a small VILLAGE CROSS. Photograph and Price to BEESON, Southwell, Notts.

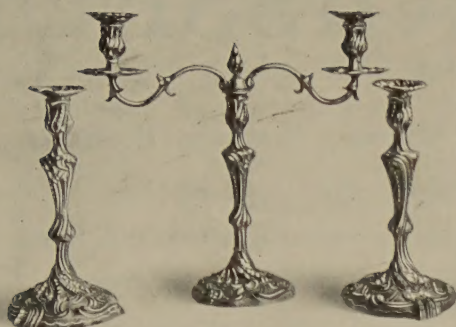
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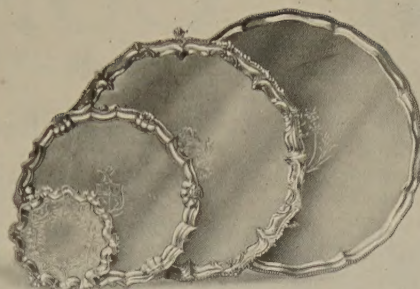
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TELEGRAMS—NOVEDAD REG.

CABLES—NOVEDAD, ENGLAND.

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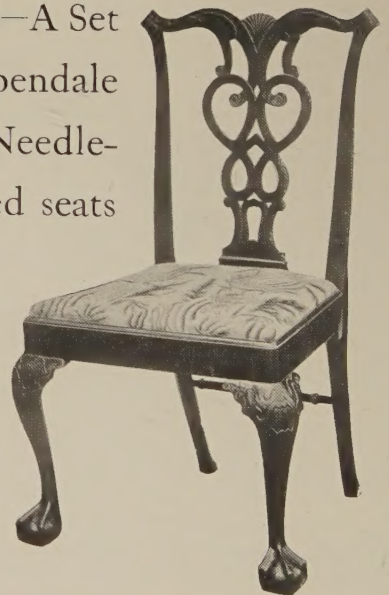
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November, 1913.—No. cxlvii.

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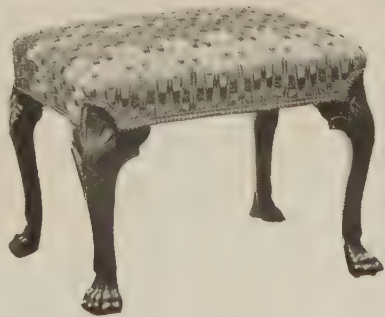
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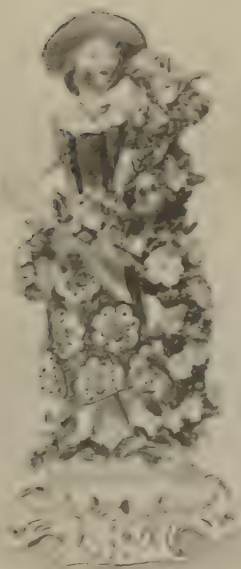
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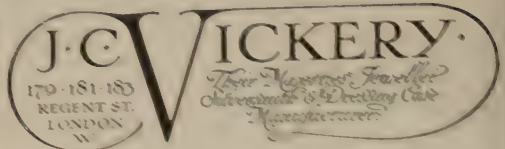
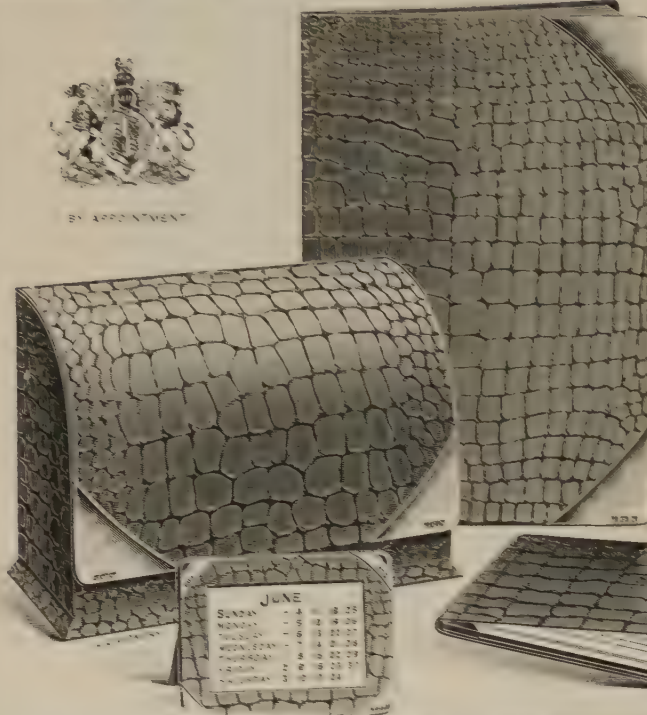
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The Connoisseur REGISTER

Continued from
Page IV.

For Sale.—Pair of Whieldon Figures of "Shepherd and Shepherdess," 10 inches high; also Ralph Wood Figure of "Minerva," 1 1/2 inches.

[No. R6,135]

Turner Gallery.—Original edition, 1850-51, most's prices before any later. Brilliant impressions. *The East of England and Wales*, Vol. I., 1852. 64 India proof engravings. 1st published state. **Water-Colour**, by T. M. Richardson, senior.

[No. R6,139]

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[No. R6,137]

For Sale.—Royal Meissen, six matched pieces, various vases, basins with covers, gilded, etc. Flowers, etc. various figures. Cupids, humans, ladies, sports, etc. Unique opportunity for collectors.

[No. R6,138]

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[No. R6,139]

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[No. R6,143]

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[No. R6,144]

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[No. R6,145]

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[No. R6,147a]

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[No. R6,148]

For Sale.—Old Miniatures on ivory and in wax.

[No. R6,149]

For Sale.—A Pair of very fine Old Dresden Figures. Photo.

[No. R6,150]

George Morland.—Oil-painting (on panel) for sale, signed initials.

[No. R6,151]

Continued on Page XXXVI.

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November, 1913.—No. cxlvii.

XVI.

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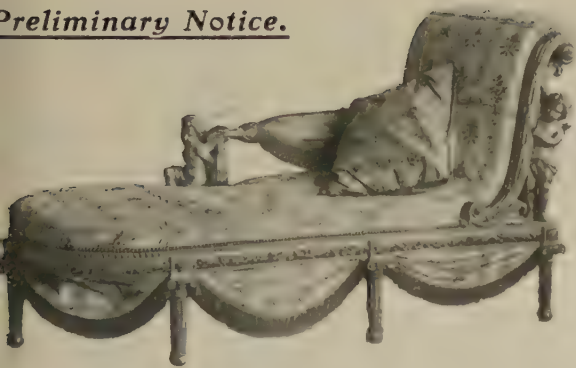
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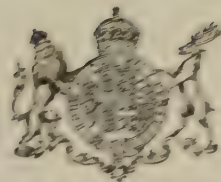
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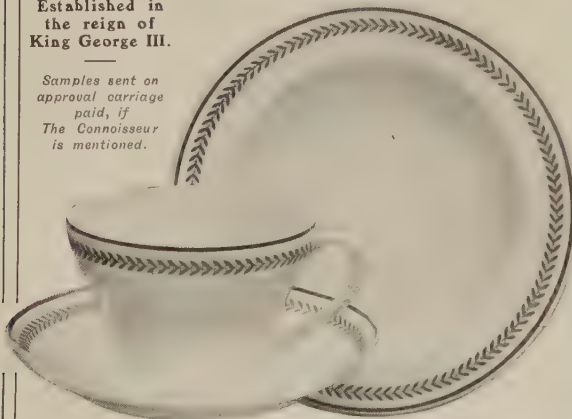


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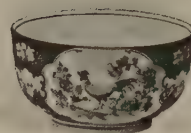
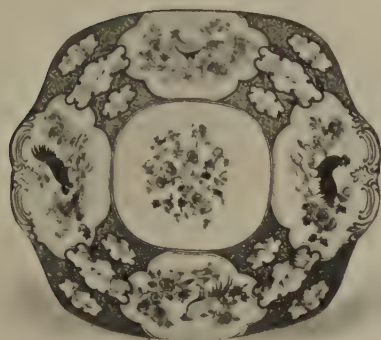
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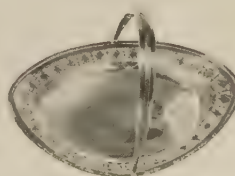
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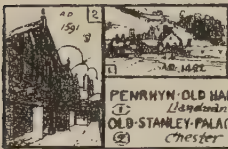
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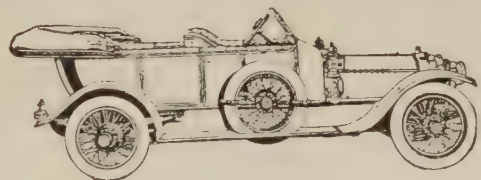
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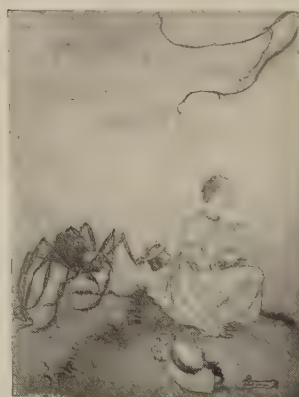
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London in the Works of Canaletto and Scott

By E. Beresford Chancellor

TOPOGRAPHICAL pictures occupy a class by themselves. Rarely do we find in them the combination of artistic qualities which are necessary to a fine picture; on the other hand, they appeal, in a particular way, to the spectator, because they reproduce the outlines of some well-known spot, or recall the features of some long-effaced landmark. Our interest in them is rather literary than artistic, and, in considering the points of some famous building or some notable *locale*, we pass lightly over pictorial shortcomings, just as we overlook the inherent want of artistry in a photograph, because we are rather

concerned with the object represented than with the method of presentment.

The eighteenth century was rich in pictorial works dealing with the chief topographical features of this country. Men like Captain Grose (immortalised by Burns) went about supplementing their written descriptions of antiquities and disappearing landmarks by clever sketches and drawings, while the great Hogarth introduced into nearly all his pictures those architectural incidents, as we may term them, which have added another interest to his incomparable output. These two men may be regarded as outstanding



INTERIOR OF THE ROTUNDA AT RANELAGH IN LONDON

BY GIOVANNI ANTONIO CANALETTO

examples of the two classes of topographical painters : the former simply delineating with care, but no particular artistic skill ; the latter introducing the features of London into his works with the most consummate art, but only introducing them as subsidiary settings to his various *motifs*.

Between the two was that class of painters who set themselves to record the landmarks around them, with something of the antiquarian accuracy of a Grose and something of the artistic mastery of a Hogarth, and from among them the Italian Canale (or Canaletto, as he is generally termed) and the English Scott stand out prominently.

Walpole tells us that Canaletto came to this country in 1746, when he was about fifty, on the advice of Amiconi, who had been then settled here some seventeen years engaged on decorating the ceilings and walls of great houses. According to Walpole, Canaletto stayed here about two years. Now, in the National Gallery there hangs an *Interior of the Rotunda at Ranelagh* (No. 1429), on the back of which, before it was relined in 1850, appeared this inscription in Canale's handwriting : "Fatto nel anno 1754 in Londra per la prima ed ultima volta con ogni maggior attenzione ad istanza del Cavalier Hollis padrone mio stimatiss^o—Antonio del Canale detto il Canaletto." Again, there is a well-known view of Northumberland House, at Alnwick, dated 1753 ; while Vertue, writing in 1749, speaks of Canaletto as then having been in this country for some time, and as having just completed "several views about London, of the new bridge at Westminster and London Bridge, and about Whitehall." The question thus arises as to whether Canaletto did not remain much longer than the two years mentioned by Walpole, or whether the work done in England under his name was not the production of another painter. Vertue inclines to the latter view, because, as he says, "he (Canaletto) does not produce work so well done as those of Venice or other parts of Italy, etc. . . . Above all, he is remarkable for reservedness and shyness in being seen at work at any time or anywhere, which has much strengthened a conjecture that he is not the veritable Canaletti (*sic*) of Venice . . . or that privately he has some unknown assistant in making or filling up his pieces of water or figures." Mr. H. P. Horne, who discussed this mystery at some length in 1899, concurs in this opinion, and Mr. Lionel Cust, commenting on it, says he seems to remember a later note by Vertue to the effect that the Canaletto to whom are ascribed the pictures painted in this country was Bellotto.

Now, Bellotto was a nephew of Canale (Canaletto),

and was termed Canaletto to distinguish him from the greater man. But as Bellotto was working in Dresden and Vienna from 1747 to 1760, the attribution of the Alnwick picture and of the "Ranelagh" in the National Gallery to him can hardly be substantiated. Perhaps, therefore, as Vertue suggests, Canaletto had "some unknown assistant" who finished off some of his work, and signed his master's name to some of his sole productions. However the case may be, it is certain that a very large number of pictures of London and the suburbs was painted by one who signed himself Canaletto, whether he was the great Canale himself or some hitherto unknown assistant ; and that he was living in London in 1752 is to some extent proved by the fact that an advertisement issued in that year tells us that "Signior Canaletto gives notice that he has painted Chelsea College, Ranelagh House, and the River Thames, which, if any gentleman or others are pleased to favour him with seeing the same, he will attend at his lodgings at Mr. Viggin's in Silver Street, Golden Square, for fifteen days from this day, July 31st, from 8 to 1, and from 3 to 6 at night each day." The "Ranelagh House" here mentioned was then an earlier representation of the place than the "Ranelagh" in the National Gallery ; but neither can be regarded as originals, because Parr's engraving from Canaletto's picture of it is dated 1751, which proves that the artist must have produced a still earlier painting of the scene. The *Eton College* (No. 942) in the National Gallery, ascribed to Canaletto, is dated 1746, and his *Interior of King's College Chapel*, which was formerly in the Strawberry Hill collection, probably dates from about the same period.

The finest and certainly the most interesting example of Canaletto's London pictures is the *View of Whitehall*, showing old Montagu House on the right, and including Inigo Jones's Banqueting Hall and Holbein's Gateway, while in the distance may be discerned the dome of St. Paul's. From a topographical point of view, this picture is of the highest value, and as a work of art it approximates in treatment so much more nearly to the splendid and undoubtedly authentic *View in Venice* in the National Gallery than to many of the uncertain works ascribed to Canaletto, that I think it may be regarded as certainly from the master's hand. This fine work belongs to the Duke of Buccleuch, and is now at Montagu House. It was formerly at Dalkeith Palace, where Dr. Waagen saw it, and found it "very interesting." What seems to me probable is that Canaletto was in this country for about two years from 1746, and painted a number of pictures, but that some assistant or pupil — not Bellotto,



ETON COLLEGE, 1746 BY GIOVANNI ANTONIO CANALETTO

The Connoisseur

however—finished many of these works, and painted others under the master's name, and that it was this assistant who, in 1752, advertised as we have seen. What Canaletto chiefly occupied himself with, beyond a relatively few pictures of London, was apparently the collection of commissions from British patrons for views of Venice. Six of these, executed for the Buccleuch family, are at Dalkeith, and no fewer than twenty-four, executed for the Duke of Bedford, may still be seen at Woburn Abbey.

Among the pictures of London for which Canaletto, whoever he was, was responsible may be mentioned :

of the Grand Walk in Vauxhall Gardens, taken from the Entrance, which Rooker engraved in the same year; while in the Crace collection is a pen-and-ink drawing of *Old Palace Yard, Westminster, showing Lord Lindsay's House*, which Canaletto is supposed to have executed "in 1740!"

It is impossible to say where the originals of the prints mentioned are now to be found, but the list may be helpful in bringing to light the pictures whence the engravings were taken. It will be observed that the conjectural dates appended in many cases fail to coincide with Walpole's suggestion that Canaletto



OLD WESTMINSTER BRIDGE

BY SAMUEL SCOTT

The Centre Arch of Westminster Bridge when building, engraved by Parr in 1747; *The South-West View of the Old Horse-Guards*, a drawing made about 1746, which was engraved by Fellows in 1809; *A View of the Parade of St. James's Park*, showing the new Horse-Guards with the king going to the House of Lords, which Bowles engraved in 1752, and again in 1753 with the cupola of the Horse-Guards added; *The Canal in St. James's Park with Buckingham House*, engraved by Stevens in 1751; *A View of the Canal, Chinese Building, Rotunda, etc., in Ranelagh Gardens*, engraved by Grierson in 1751; *A View of the Rotunda, House, and Gardens at Ranelagh, with an exact representation of the Jubilee Ball, May 24th, 1751*, engraved by Parr; *A View of the Monument in Fish Street Hill, 1752*, engraved by Bickham, and also included in *Bowles's Perspectives*; *A North View of London, the New River Head in the foreground*, from which Stevens made a print in 1751; and *A View*

spent but two years (1746-8) in this country; on the other hand, they help to substantiate Vertue's assertion that the painter received assistance from someone who resided in this country, even if he was not actually an Englishman, for a much longer period.

Samuel Scott, who was called the "English Canaletto," was born in 1710, and died in 1772. He was an intimate friend of Hogarth's, who sometimes painted the figures in his topographical pictures, an instance in point being the humorous group introduced into Scott's *View of Bloomsbury Square and Bedford House*. Scott, it will be remembered, was one of the party which made the famous *Five Days' Peregrination*, immortalised by Hogarth.

Examples of Scott's works are to be found in most of our public galleries as well as in many private collections. Thus in the Victoria and Albert Museum are two *Views of the Thames* from his hand, one representing the Strand shore and Westminster Bridge,



BY SAMUEL SCOTT

OLD LONDON BRIDGE, 1745



VIEW OF A PORTION OF WESTMINSTER BRIDGE

BY SAMUEL SCOTT

the other looking eastwards and showing Blackfriars Bridge and St. Paul's. In the Soane Museum is another *View of the Thames*, taken from a spot near the Tower, and at the Guildhall Gallery is an *Entrance to the Fleet River, showing the Residence of Dr. Sacheverell*, painted about 1763, and *Old London Bridge, with Houses and Waterworks upon it*, dating from about the same period. But it is at the National Gallery that he may best be studied in the four pictures from his hand hanging there. Three of these are in Room 18, and represent respectively *Old London Bridge*, as it appeared in 1745, a picture painted from St. Olave's stairs, and engraved both by J. B. Allen and G. W. Bonner; *Old Westminster Bridge*, a companion to the last work and executed at the same time, although the bridge was not actually completed till 1750; and *View of a portion of Old Westminster Bridge*, showing the structure in course of erection. A larger work than any of these hangs on the staircase. It is a *View of Westminster from the Thames*, and is taken from a point about a quarter of a mile north of old Westminster Bridge. On the right may be distinguished the famous York water-gate which Inigo Jones designed, and beyond, the hideous obelisk-like tower, erected early in the eighteenth century for the supply of water to the neighbourhood.

Walpole, speaking of Scott's clever seascapes, says: "His views of London Bridges, of the quay at the Custom House (both in Sir Edward Walpole's collection), etc., were equal to his marines, and his figures were judiciously chosen and admirably painted," while Thompson, in his *History of London Bridge*, remarks that "the best view of London Bridge in this state (*i.e.*, with the old houses upon it) is represented in an engraving by Peter Charles Canot, from a picture painted by Samuel Scott," a work which, according to J. T. Smith, in his *Ancient Topography*, was at that time in the possession of Edward Roberts, Esq., Clerk of the Pells, and was exhibited at the British Institution in 1817.

Another topographical picture by Scott was the *View of the Tower on the King's Birthday*, exhibited at the Royal Academy in 1771; while an engraving by Canot, dated 1758, from the painter's *View of Westminster Bridge* as it was in the year 1747, is preserved in the Crace collection.

It will thus be seen, even from the relatively small number of works here indicated, that Canaletto and Scott were industrious recorders of the architectural features of London during the middle of the eighteenth century, and these features can be as accurately studied in their pictures as can the manners and customs of the period in those of their great contemporary Hogarth.



LADY HAMILTON AS "ARIADNE."

ENGRAVED BY H. T. GREENHEAD, AFTER GEORGE ROMNEY.

From an Engraving published by Messrs. Henry Graves & Co., Ltd.



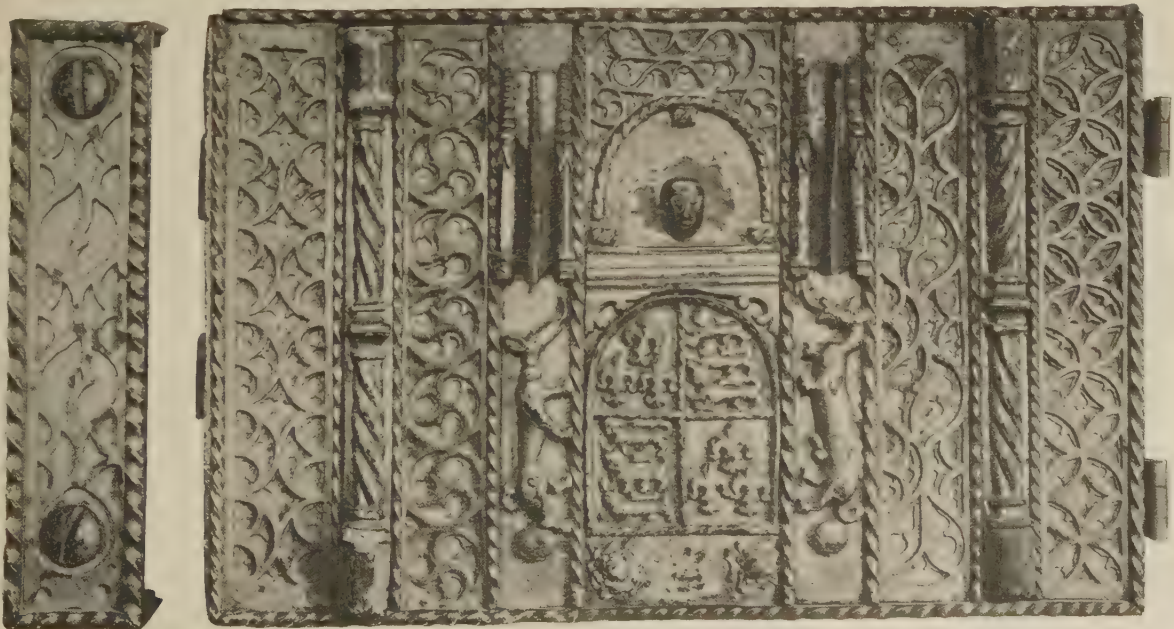


On Some Personal Relics of Henry VIII. By J. Starkie Gardner

No king looms larger in English history than Henry VIII., not because he was personally great in the sense of being a born ruler of men, but from his occupying the throne at a time of universal expansion, when two powerful monarchs were competing for the supremacy of Europe. It was the Renaissance, and the world was astir with new learning, new aspirations, and the spirit of adventure. Old landmarks were being swept away and the peoples of Europe settling into new paths of life. Modern life was dawning, and, whether good or bad, the contemporary monarchs left their mark in history. Henry was certainly merely a selfish egotist even as a youth, and his desire to dazzle and impress the world was the outcome of vanity. When eighteen he became absolute monarch, with means to gratify every whim without restraint, married to an obedient wife * without

living relatives other than sisters. At first he appeared lusty and frank, embarking heartily in every kind of princely pleasure and amusement, of which tourneys and war were then the chief. His early successes in the Battle of the Spurs and the capture of Terouenne and Tournai, which, as he saw them, were rather pageants than the grim reality, and the great victory of Flodden, won for him in 1513, no doubt encouraged him to rival both the Emperor and the King of France. These events also emptied the well-filled treasury, and dissipated in idle parade and futile war his own vast inherited fortune, computed at £1,800,000. His dress was at all times loaded with jewels and goldsmiths' work, and the most sumptuous and costly that could be devised; and his entertainments were of unexampled magnificence. His exaggerated *amour propre* rendered him inflexibly obstinate. We have Wolsey's own statement that, once an idea or project entered his mind, it was never abandoned, not though Wolsey himself had knelt for hours at his feet. The same desire to shine made him

* "I take God and all the world to witness that I have been to you a true, humble, and obedient wife, ever conformable to your will and pleasure, that never said or did anything to the contrary thereof."—Speech of Queen Catherine in Cavendish's *Life of Wolsey*.



HENRY VIII.'S GILT WROUGHT-IRON LOCK

by turns an athlete, author, dancer, lawgiver, musician, sportsman, and warrior. His was by no means a strong mind, and none but the very strongest could have maintained its balance under conditions so far removed from the common lot of humanity. Though so lavish a spendthrift in public, inwardly he became mean and rapacious, as well as cruel, deceitful, and unscrupulous. He was implacable when thwarted, callous and deadly to those who ventured even to rival him. In very deed he was a very real "dread" lord and master, and towards his end became the redoubtable "Old Harry" to all about him. As with most of the old Roman emperors, and from the same causes, the frank and generous bearing of youth passed through self-indulgence to unscrupulous rapacity, and thence to the most odious cruelty and tyranny.

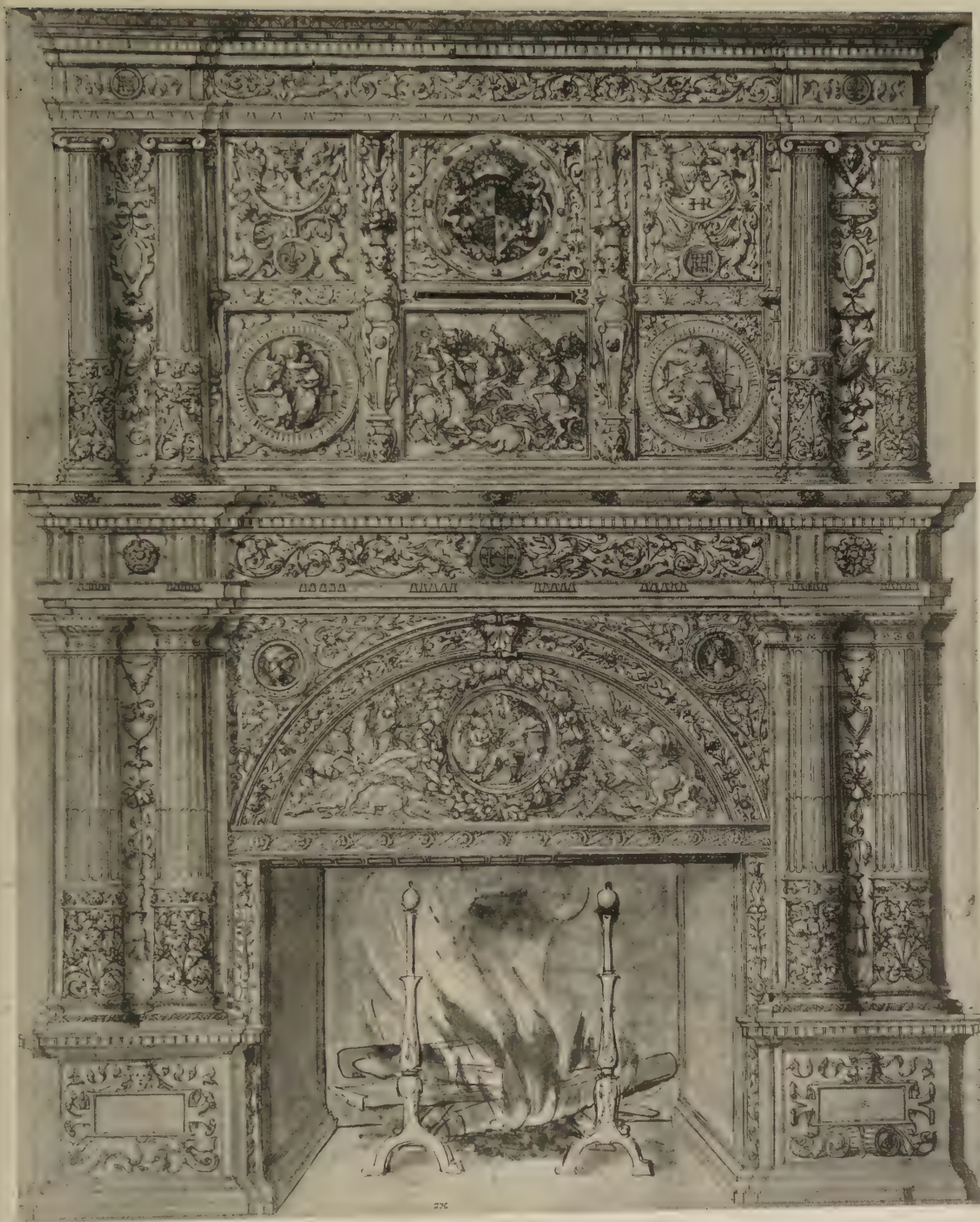
The Renaissance was born in Italy, and thence the new Italian art and architecture travelled westward. Wolsey welcomed it in England, where for nearly twenty years he was *de facto* ruler with the revenues of half a dozen bishoprics, as well as those of Cardinal, Legate, Chancellor of the Exchequer, and Lord Chief Justice. His tastes, as usual with born rulers of men, were for sumptuous surroundings, and he no doubt did much to familiarise his sovereign and the nobility with magnificent buildings, the richly moulded ceilings of blue and gold and the painted walls of Italy, the wondrous tapestries of silk, stiff with gold, the Eastern carpets from Venice, and the astounding displays of gold and silver plate of the "newest" fashion, so constantly described with rapture by the chroniclers.

England was at this time no doubt very short of skilled native craftsmen. The Civil Wars had killed off their patrons and reduced their own numbers, and the new generation became inoculated with the love of continental art. Without being a connoisseur in art, as Wolsey was, Henry helped the Renaissance no less materially by employing many capable and even celebrated Italian and Flemish artists, a crowd of whom were attached to the courts, while others swarmed into the city. In the end it became part of Henry's policy to reinforce these with vast numbers of foreign mercenaries, so that nearly a third of the troops sent to the Scottish wars and to quell the Cornish rebellion consisted of Spaniards, Germans, Greeks, and Albanians. Nicander Nucius reported, so far back as the days of Henry VII., that craftsmen from most of the nations of Europe were employed in the city. Towards the close of the reign of Henry VIII. in 1547, fifteen thousand Flemings were driven out of London, he being jealous of the favour they bore the queen.

Torrigiano had been brought over by Florentine

merchants, and Henry VIII. contracted with him in October, 1512, to make a magnificent tomb in accordance with his father's will. The beautiful chapel at Westminster had been completed by his father, and the gilt bronze grille to protect his monument was already there. The tomb is of black marble and gilded bronze, and cost £1,500. It was finished late in the year 1518, in the purest Italian taste of the Renaissance, and is perhaps the finest monument of its kind to be seen out of Italy. The stately gilded effigies of the king and queen in royal apparel are recumbent, with seated angels at the angles. Six large medallions of the Holy Virgin and saints, framed within carved marble wreaths between rich gilt pilasters, decorate the sides, the spandrels filled with roses. A black marble altar, overlaid with plates of fine gold, stood within the grille on the now vacant space at the foot of the tomb, for which Henry VII. had bequeathed a statue of the Holy Virgin and various splendid reliquaries and vessels of solid gold. He had in addition left instructions for a life-size figure of himself in armour, kneeling and holding the crown, to be constructed of timber overlaid with plates of fine gold, enamelled, on a silver cushion, to be placed over the shrine of Edward the Confessor. In place of this there may have been ordered from Torrigiano the completion of a cenotaph monument, which Henry VII. had commenced to construct, for St. George's Chapel, Windsor, to be of "Alman (German) copper," but it was never completed. Torrigiano had also bound himself in March, 1516, to construct the high altar for Henry VII.'s chapel for £1,000, but he left for Florence before commencing it, where he met Cellini, and only returned—practically under compulsion—and completed it in 1522. It was entirely destroyed by the Puritans; but three important pieces of sculptured marble which formed part of it were preserved, and are incorporated in the table standing on the site of the altar in Henry VII.'s chapel. Wolsey had also undertaken to procure him further work, and in 1518 an indenture for a larger tomb, to cost £2,000, for Henry VIII. and Queen Catherine was entered into, the work to be completed in four years. Torrigiano, notwithstanding, quitted England for Spain in 1522 or 1523, where he died about five years later, according to Vasari, through hunger-strike in the dungeons of the Inquisition.

The place vacated by one distinguished Italian artist was soon filled by another, Benedetto da Rovezzano, who arrived probably within about a year of Torrigiano's departure, and soon after contracted with Cardinal Wolsey for a sumptuous tomb, which was not to be inferior in workmanship, magnificence, or



DRAWING OF CHIMNEY-PIECE

BY HOLBEIN

[Photo Macbeth]

cost to that of Henry VII., while considerably larger. The complete story, previously obscure, has been worked out exhaustively in all its details by a lamented friend.*

Great progress had been made, and the amount actually paid was little short of £1,000, equal to over £10,000 of modern money. Since the gilding alone was estimated to cost £800, this would not represent half the probable total, which was never specifically agreed, but to be paid for on a valuation. The tomb consisted of a recumbent figure of the Cardinal lying on cloth of gold, all in gilded bronze, on a black marble sarcophagus on a marble base. This rested on a black marble platform whereon stood four great pillars of bronze, nine feet high, surmounted by angels bearing candlesticks, and four kneeling angels at the head and foot of the tomb, and four naked children holding shields of arms. The tomb was erected in the chapel now known as the Prince Consort's, and all the marble work, the effigy, the four high pillars, the four kneeling angels and four children were probably in position, and the work was discontinued in 1529.

Wolsey, after his disgrace, begged the figure of himself and some other portions out of which to construct his own monument in York Cathedral; but it does not appear that he obtained them. Henry VIII. confiscated the monument without compunction, and under his orders the work was resumed by Benedetto in 1530, and continued until 1536, when it was nearing completion. Between this and 1547—the year the king died—nothing further was actually done, though schemes of much magnificence were contemplated. The work carried out and erected in the Wolsey chapel resembled the monument planned for by the great Cardinal, but on a still grander scale. The new effigy rested on the same sarcophagus and base; the pillars, the kneeling angels, and nude boys bearing shields were utilised; but instead of four pillars there were ten bearing figures five feet high of saints, and between each pillar was a gigantic candlestick. There were small figures round the bases of the columns—forty in all. The closure was not a grid or grille, but a low rail, 4 ft. 6 in. high, of black and white marble and bronze, of which latter 10,000 lbs. weight was used. This was completed, except, perhaps, the four bronze gates to give access.

Benedetto da Rovezzano, who carried out this and other work for the king, lived at ease in Florence for the rest of his days. This monument was also

never completed, no doubt owing to the premature death of Edward VI., and as he was not of age, his explicit instructions regarding it were ignored by his half-sisters, for reasons easily appreciated. Thus as Camden, the antiquary, remarks, "He who subverted so many churches, monuments, and tombs, lyeth inglorious at Windsor, and never had the honour either of epitaph or the tomb he had prepared." The Parliamentarians, as Defoe relates, sold the "gilt, copper and exquisite work" to defray the expenses of the Civil War. The only remaining vestiges appear to be the black marble sarcophagus beneath which the great Nelson sleeps in St. Paul's, and the four large bronze candlesticks with the royal cypher in Ghent. The small but beautiful monument in the Abbey to Margaret, Countess of Richmond and Derby, who just lived to see her grandson, Henry VIII., on the throne, was perhaps carried out by her husband, the Earl of Derby, since he speaks of the cost of a gilt bronze effigy he had caused to be made. Girolamo de Treviso, employed by Henry, built several edifices in England, and was killed at the siege of Boulogne.

Henry displayed more predilection for the Flemings than for the Italians, specially honouring the daughters of at least two of the leading artists. No grand works by the Flemings remain, but their influence can be traced in such things as the tapestries and metal-work. Perhaps they aided him when his treasury was exhausted. So long as this was full, the princely entertainments given by Wolsey, in which all the refinements of the Renaissance were displayed, and such magnificent fêtes as those of the Field of the Cloth of Gold, delighted him. But when wanting money, Parliament was not inclined to be liberal, and had even rebuked Wolsey when he applied rather peremptorily for an unduly large grant.

For financial reasons he similarly maintained cordial relations with the Steelyard, and confirmed all their privileges. The gilt bronze clock, now at Windsor, which Henry is supposed to have presented to Anne Boleyn as a wedding gift, is surmounted by a lion holding a crowned shield charged with the royal arms within the garter over a dome richly worked with dolphinesque crockets, with a small open cresting, and eight turned vase finials. The weights are of lead covered with gilt copper, bearing H. A. with true-lovers' knots, the royal motto, and "*the most happye*"; but the case itself is not now believed to be original.

Holbein has, however, left the design of a remarkable clock presented to Henry in 1544, the year of Holbein's death, as a New Year's gift by Anthony Denny, the chamberlain and a favourite of the king.

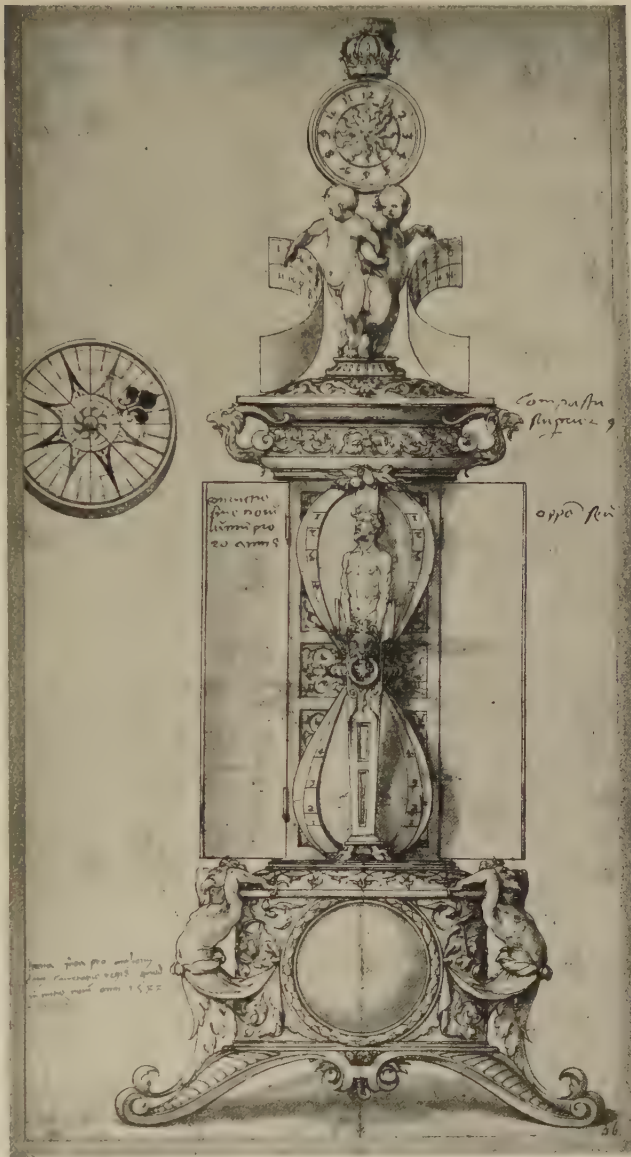
* *On the Work of Florentine Sculptors in England in the Early Part of the Sixteenth Century*, by Alfred Higgins, F.S.A., *Archæological Journal*, September, 1894.

On Some Personal Relics of Henry VIII.

The clock itself was small, driven by wheels, and surmounted by the royal crown. It rested on two naked boys, each pointing to a scroll dial, fore and afternoon, their fingers serving as gnomons. On lifting the clock a compass appears to have been disclosed. Below are an hour-glass and terminal figure of a satyr, apparently in a crystal cylinder, enclosed in a case of which the doors are open. This rests on a tripod base with satyrs at the angles, and a polished convex reflector between. Denny was knighted the same year, and the clock is possibly the one presented in 1545 to Marie de Medici on the baptism of her son, Francis II., and greatly admired by the whole court. Nicholas Cratzer, a Bavarian, was deviser of the king's horologies and astronomer at the time. The privy purse expenses record that Henry purchased no less than seventeen clocks from various Frenchmen in the last half of 1530.

The large pair of polished iron andirons at Knole, four feet high, bear rude figures of Adam and Eve, and terminate in discs, one bearing the falcon crest of Anne and initials H. A., while on the other is a shield with the royal arms and H. R. These may have been a present to Anne, and are said to have come from Hever. It is surprising, considering the small intrinsic value of the metal, that so few andirons of this date are preserved. Of those at Hampton Court—many must have equalled these—upwards of fifty pairs had the Cardinal's arms, others had the Cardinal's hat and various devices by which they could easily be

identified; but not one is known to exist. Also decidedly in the Flemish taste is perhaps the most personal relic of the mighty despot in existence, the great gilt wrought-iron lock preserved at Beddington. Its unusual size, 14 in. by 10 in., and elaborate ornamentation, denote the important function it was called on to fulfil, no less than the safeguarding the monarch's life during the hours of repose. A special yeoman of the guard accompanied him on his progresses, having it in charge to fix the lock nightly to the door of his sleeping chamber, wherever he might be. We first hear of it at Calais on the meeting of Henry with Francis in 1520. The design is a large central panel bearing the royal arms—France and England quarterly—on a shield which is reversed in a manner seen only in this reign.



DRAWING OF CLOCK BY HOLBEIN

[PHOTO MACBETH

On either side are the supporters, a greyhound and a dragon, quaintly treated with protruding tongues, and below are Tudor roses. Over the supporters are canopies with pinnacles, and between these a panel of tracery, from beneath which, as from a window, an ape's head in the round is protruded, as if in derision of any person endeavouring to tamper with the lock without being acquainted with the carefully guarded secret by which alone the key-hole is revealed. On either side are vertical panels of elaborate pierced tracery, the design differing in each. While locks with the arms of Francis I., all much smaller, are comparatively not rare in France, and were evidently attached permanently, as at present, to the doors, no other lock of the sixteenth century with the royal arms

exists in England. It is certainly a grand object of the first importance, and has been preserved in the old historic hall of Beddington time out of mind.

Of the enormous wealth of silver, silver-gilt and parcel-gilt, and of gold plate, possessed by Wolsey and Henry, practically nothing exists. Contemporary accounts speak of the vast displays of plate on the buffets and tables, and in reserve for the liveries, to be served later in the bedrooms of the guests. They read like impossible fairy-tales, yet are so precise and detailed as to leave little doubt as to their substantial accuracy. The king acquired the whole of that owned by Wolsey, who, to avert impending ruin, made over his vast stores of goods and chattels to the king. While Henry had money in plenty, the Cardinal's grandeur gratified him by reflecting glory on his monarch; but when his coffers were empty he began to covet Wolsey's enormous wealth. Maybe the final and gorgeously ostentatious entertainment of Anne de Montmorency and his suite of 500 to 600 horse at Hampton Court, from which the king absented himself, precipitated the crisis, and had more to do with Wolsey's fall than the trumped-up delay over the divorce, which was really due to Campeggio. This, Henry's pride naturally constrained him to surpass and outdo, and his resources, rather at a low ebb, must have been severely taxed. The great prelate was soon after despoiled without pity or compunction. Not a single piece that figured either in the royal functions or had belonged to Wolsey is known to exist. Like the plate of the no less extravagant Louis XIV., the whole was melted and squandered in tawdry parade and barren wars. Wolsey's plate is always described as of "the new fashion," and its appearance can only be judged by representations in the Wolsey tapestries or contemporary illustrations. The style, as far as we can tell, may be classed as *Italo-Flemish*. But of such objects as the king's great branch of silver parcel-gilt to bear lights, and his ten gilt and ten plain five-light chandeliers of silver suspended by silver chains, and of Wolsey's two great silver candlesticks for candles "as big as torches," "most curiously wrought," which cost 300 marks, of those larger and smaller served with the "liveries," and of the plates, parcel-gilt, which hung on the walls and buffets to give light, we can form no idea. Wolsey's keen artistic sense, familiarity with the best works of the Renaissance, and love of gorgeous display, render it probable that they were beautiful objects finely worked. It is unlikely that the older mediæval forms, which had till then followed the lines of the horn, wood, and leather drinking vessels in common use, were perpetuated by Wolsey, even though they had been glorified with architectural

details, diapers, and enamelled heraldry when translated into gold and silver.

The city livery companies had been made to sell or pawn all their silver cups to meet the king's exactions—termed "benevolences"—when Henry was invading France in 1522, and forced loans and money from the traders and their corporations were exacted ever after with the utmost greed and injustice, and became a regular source of supply. Later, when the monasteries were suppressed, nearly the whole of the ecclesiastical plate of the country was destroyed. Whether Henry's temperament would have emboldened him to defy the Pope and suppress the monasteries had not several of the sovereign princes of Germany successfully led the way may be doubted. The spoil in this case was dissipated in the final wars with France and Scotland, which were only relieved by the capture of Boulogne. The nobility were undoubtedly oppressed by the danger of rivalling, or the dread of exciting, the cupidity of their "dread" sovereign towards the end of his reign, and kept no great stores of plate. Very little exists, and the only piece extant personally connected with Henry is the gilt tazza-shaped cup and cover presented by him to the Company of Barber Surgeons in 1540, but made in 1523. The cover is surmounted by the royal arms, supported by a lion and greyhound, under a closed crown, and is embossed with the rose, port-cullis, etc. The cup is partly plain, but from the bowl hang little gilt bells, which in Pepys' time every man had "to ring by shaking after he had drunk up the whole cup." It has an embossed border, and the stout stem is also richly decorated and gadrooned. The tall, fluted, funnel-shaped cup and cover on gadrooned foot, made for Anne Boleyn after she was queen, is simply surmounted by the falcon crest, without reference to royalty, she perhaps already feeling her position insecure. It is now in the Abbey Church of Cirencester. The cup made for Jane Seymour, only about a year later, is in marked contrast. Designed by Holbein, it was of solid gold, studded with pearls and diamonds, in the most advanced German taste of the day. The cover was surmounted by the new queen's arms, supported by cupids, under the closed crown, and beneath is this queen's motto, "Bound to obey and serve," while on the cup itself H. and I. are knit together. The weight was 65½ oz. It is only known by description and Holbein's original drawings—one preserved in the Bodleian, the other in the British Museum. At the first coming to court of Jane Seymour, "Queen Anne snatched a jewel from her neck and hurt her hand with the violence she used, and found the king's picture." The cup made a great impression

On Some Personal Relics of Henry VIII.

for German design came into vogue for cups, and the fashion did not die out till the accession of Charles I. banished all that was extravagant and grotesque both in art and architecture. It is accurately described in the Inventory made on the accession of Charles I., and there can be little doubt the "cuppe of golde of Henry VIII." was taken by Buckingham with other priceless objects to sell or pawn in Holland.

The noble chimney-piece by Holbein was apparently designed for the newly-built palace of Bridewell. Henry and Catherine of Arragon had lodged in the

then existing house during the proceedings at Blackfriars, this, with its orchard and gardens, having merged to the crown on the attainder of Empson, and had been presented to Wolsey in 1510. The upper storey bears a cavalry combat and figures of Charity and Justice, with the royal arms and motto, a battle scene, and medallion of Esther and Ahasuerus. A contemporary writer speaks of the pen drawing "of a most curious chimney-piece" which the king had bespoke for his new-built palace of Bridewell, which Walpole had no doubt was the drawing in question.



CUP MADE FOR JANE SEYMOUR
FROM THE DRAWING BY HOLBEIN [PHOTO MACBETH]



[Photo. Bertram Park]
A GENTLEMAN'S SUIT OF PALE BLUE SILK, DECORATED WITH BEAUTIFUL
EMBROIDERY, 1770-1785

A Gift to the Nation

THE TALBOT HUGHES COLLECTION OF COSTUMES

On Exhibition at Messrs. Harrod's, Ltd., from November 17th

SOME DESCRIPTIVE NOTES

By Philip Gibbs

A GENEROUS gift to the nation has been made by the Directors of Messrs. Harrod's, Ltd., by their purchase of the Talbot Hughes collection of costumes, which will be exhibited at their premises before being sent for permanent display to the Victoria and Albert Museum.

It was my privilege to see the collection under the guidance of Mr. Talbot Hughes himself before these rich and splendid relics of ancient fashion were handed over to Messrs. Harrod's, and in the company of the well-known artist, who for many years of his life had gathered these costumes together as a labour of love, I was able to examine their beauty, to handle their texture, and to study the historical evolution of dress in a delightful way.

For Mr. Hughes knows each costume, and each precious piece, with the knowledge of love. The spirit of the artist was fired with enthusiasm for the beauty of line and colour revealed by these dresses, in which the ghost ladies of the past arrayed themselves so daintily or so grandly, or with such simplicity, as fashions changed with the passing centuries. But Mr. Hughes is also a great student of costume, and is so familiar with the differences of cut and style, of decoration and texture, that, with one glance at a bodice or a petticoat, a jerkin or an embroidered coat, a slashed sleeve or a turned-up cuff, a jewelled stomacher or a satin muff with purled trimmings, he knows within a year or two the date when it was worn in the streets of life.

The great value of his collection, from an historical point of view, is the complete way in which it exhibits a pageant of English dress from the first of the Stuart kings to the middle of the Victorian era. Through all the later time there was hardly a trifling detail in the swift changes of fashion which is not shown in this collection.

One sees the velvet bodice of a lady of the court of James I., cut low at the neck for the high ruff, open at the breast with the candour of the beautiful

witch woman, Lady Essex, and with diamond-slashed sleeves.

There is the dainty doublet of a page-boy of Charles I., embroidered with "love-in-the-mist" crown lily and other old-time flowers, as when he tuned his lute in the court of Whitehall, or bowed low to the French ladies of Queen Henrietta.

One calls to mind the elaboration of the Stuart fashions after the simplicity of the Commonwealth by the gold and silver lace braiding the jackets of the Merry Monarch's courtiers, and the ribbon loops placed about the draped skirts of those vivacious ladies like Barbara Villiers, "La Belle Stewart," Mistress Nell Gwynn, and Louise de Kerouaille, familiar to us in the portraits by Sir Peter Lely. These ladies affected a graceful simplicity and *negligé*, which Herrick describes in his famous lines—

"A sweet disorder in the dress
Kindles in clothes a wantonness:
A lawn about the shoulders thrown
Into a fine distraction;
An erring lace which here and there
Entreats the crimson stomacher;
A cuff neglected, and thereby
Ribbons to flow confusedly;
A winning wave, deserving note
In the tempestuous petticoat."

Old Pepys in his diary describes his wife as "extraordinary fine, with the flowered tabby gown that she made two years ago, now laced exceeding pretty," and one is reminded of that costume by some of the dresses in the Talbot Hughes collection.

Then there is the long-skirted coat over full breeches and gartered stockings, which came into fashion with James II., with seams heavily braided with gold or lace; while the lady of the period was showing her fair shoulders above a low-necked bodice, and cutting her sleeves shorter, with ruffles caught back by pearl or silver clasps, and with a looped over-skirt which showed her jewelled petticoat.

When William of Orange was growing his bulbs at

Kensington Palace, and discovering new plots against his life with cynical amusement, the costumes of his court, as we see in this collection, were not much influenced by the austerity of the Dutch character, although the ladies were beginning to hide their shoulders. They also looped up their dresses like the pannier-skirted ladies of Watteau's France, and for the first time the crinoline appeared in a moderate form to give fulness to the hips. Sometimes the ladies hid their faces under black masks with lace falls, and the pinafore, most daintily embroidered, was worn to give a domestic touch to the most elegant attire.

The costumes of the men, as we see, are less womanish than in the Cavalier days, and gentlemen no longer wear lace frills at the ends of their breeches. The courtier and the man of fashion has adopted a long braided coat with big sleeve-cuffs, a waistcoat reaching to the knees with large flaps, and breeches buttoned at the knee, above silk stockings and buckled shoes.

So the eighteenth century began, and in the Talbot Hughes collection one finds every detail of the fashions prevailing in that most splendid period of English costume.

Here, for instance, are hoods and capes which were worn above the feathered head-dresses of Queen Anne's fair ladies, and quilted petticoats of rich, thick quality, which they wore beneath their full skirts, looped up as in the last reign, and thin V-shaped bodices with delicately worked stomachers.

Here also are the longer gold-braided coats with full pleated skirts worn by the dandies and wits of the coffee-houses, and handsome waistcoats with flap pockets, and gauntlet gloves trimmed with gold silk.

Here are little muffs which the *Spectator* satirised, describing how all the women of fashion were cutting their old muffs into two; and such a dress as was worn by the Justice of the Peace's lady whom the *Spectator* met at Salisbury, "flounced and furbelowed from head to foot, with every ribbon wrinkled, and every part of her garments in curl."

Here is a "sack-back" dress of George I.'s reign, with full short sleeves and a fan of lace falling over the wrist, and one of the round hoops which set out the skirt. Near by is one of the first of the short-skirted coats worn by the dandies of the same period, and their buckled breeches with six buttons at the knee, and capes with turned-down collars. We see how the Jacobites dressed in 1705, and the costumes familiar to us in the caricatures of Hogarth. Dicky Steele swaggered down to the *Spectator* office in the elegance of this style. Sir Godfrey Kneller wore one of these embroidered coats when he went on his way to the court. Some of these very costumes in the

Talbot Hughes collection may have been crushed in the crowds which heard the bursting of the "South Sea Bubble."

The pageant passes from reign to reign. The "Macaroni" of George II.'s period came with his little hat, short coat with capes, and high walking-stick. There are relics of his costume in this collection which remind one of the satire by Isaac Bickerstaffe—

"Ladies, pray admire a figure
Fait selon le dernier gout.
First his hat, in size no bigger
Than a Chinese woman's shoe;
Six yards of ribbon bind
His hair *en bâton* behind,
While his foretop's so high
That in the crown he may vie
With the tufted cockatoo.
Then his waist, so long and taper,
'Tis an absolute thread-paper:
Maids resist him, you that can.
Odd's life, if this is all th' affair,
I'll clap a hat on, club my hair,
And call myself a man."

Here is a "calash" or ribbed bonnet worn over the enormous head-dress of George III.'s ladies, plastered with feathers, bandeaux, lace, and flowers. One sees the hooped pannier skirt in all its glory, and the low, embroidered bodice, which again revealed the fair bosom of the lady of quality, and the sack-back dress drawn tight to the body.

It is a joy to see these rich brocades, more beautiful than anything ever made, exquisite in colour and design, superb in quality, so that, in spite of the centuries which have passed since they were worn by unknown women, they are as fresh and well preserved as though only yesterday the charming ladies of Georgian England had put on these gowns, gazing at their loveliness in oval mirrors before taking sedan-chairs to a fashionable assembly.

These embroidered coats of the Georgian "bloods," stiff with gold and silver thread, made of silk which has lost none of its rich quality, ravishing in colour, though a little faded here and there, might be worn to-morrow with brilliant success by any young aristocrat who goes to a fancy-dress ball as the ghost of his own ancestor.

The silk-weavers and textile manufacturers of Georgian England used the best material, and made their fabrics not for a London season, but for more than a lifetime. The women, too, in the quiet homes of England filled their hours with industry, and adorned their beauty with work of their own handicraft. They were good needlewomen in those days, and their embroidery and lace-work belongs to a fine art which has passed away for ever.



Photo, Bertram Park

A DRESS OF THE EARLY 18th CENTURY, WITH A FINE EXAMPLE OF QUILTED PETTICOAT.



The Talbot Hughes Collection of Costumes

These dainty embroidered aprons, these lace shawls and collars, these bead purses, wrought with a cunning skill and a quick eye for beauty of design and colour, seem fragrant still with the spirit of those dear women of the past, whose nimble fingers were never idle, and who sat chatting of love and life, revealing to each other the little secrets of womanhood, telling each other their hopes and ideals, laughing over little scandals as they worked these dainty things, now kept as precious relics of their beauty. Like Fanny Burney, the girl-author of *Evelina*, they were educated in the art of "braid-stitch, cross-and-change, pinking, pointing, and frilling," and all those other mysteries of needlework which were familiar to the young gentlewomen of the eighteenth century.

Here is a dress once belonging to a noble family, made of Spitalfields brocade, with puffed sleeves and fluttering gimp, as rich and perfect as any costume in the national heritage. One sees the craze for floral patterns which was characteristic of the period, so that even the men's coats and waistcoats grew these embroidered flowers, reminding one of that dress which Mrs. Delany saw at court in 1741.

"The Duchess of Queensberry's clothes pleased me best," she wrote. "They were white satin embroidered, the bottom of the petticoat as brown hills covered with all sorts of weeds, and every breadth had an old stump of a tree that ran up almost to the top of the petticoat, round which twined nasturtians, ivy, honeysuckle, periwinkles, convolvuluses, and all sorts of twining flowers which spread and covered the petticoat; vines with the leaves variegated as you have seen them by the sun, all rather smaller than nature, which makes them look very light; the robings and facings were little green banks with all sorts of weeds, and the sleeves and the rest of the gown loose, twining branches, of the same sort as those on the petticoat. Many of the leaves were finished with gold, and part of the stumps of the tree looked like the gilding of the sun."

There are examples here of the gradual growth of the hoop petticoat, which grew to prodigious proportions in the middle of the eighteenth century. Addison announced the reappearance of the hoop, which had been forgotten since the days of the great farthingale in Queen Elizabeth's reign. Relating an adventure in a Cornish church, he writes:—

"As we were in the midst of the service a lady, who is the chief woman of the place, and had passed the winter at London with her husband, entered the congregation in a little head-dress and a hooped petticoat. The people, who were wonderfully startled at such a sight, all of them rose up. Some stared at the prodigious bottom, and some at the little top of this strange dress. In the meantime the lady of the

manor filled the area of the church and walked up to her pew with unspeakable satisfaction, amid the whispers, conjectures, and astonishments of the whole congregation." These hoops disappeared early in the reign of George III., and the extravagance of the ladies of fashion was directed to the enormities of their head-dress.

One of the most charming costumes in the Talbot Hughes collection is a complete riding suit for a lady made in the masculine style, with coat and waistcoat, the latter being laced up at the back. In this very dress might Die Vernon have ridden to the chase, and Fielding describes the appearance of Sophia Western at the inn at Upton in a similar habit.

With the French Revolution an entire change of fashion took place, admirably shown by the costumes collected by Mr. Talbot Hughes. The elaborate splendour of the patch-and-powder period gave way to an extreme simplicity of dress in the classical style. The heavy brocaded and stiff flowered skirts were replaced by light gauzes and dainty muslins, which revealed the soft contours of the female form with a delightful and child-like grace. This lasted throughout the Empire period, and, indeed, for many years after Waterloo, until the crinoline came to put out the clinging draperies.

So startling was the change that in 1799 a Russian officer, accustomed at home to estimate the rank of a lady by the warmth of her clothing, offered a woman of fashion a penny in Bond Street, under the impression that, from her scantily clothed appearance, she must be a pauper.

There are some delightful specimens of this period in the Talbot Hughes collection—little clinging frocks that must have fitted the ladies inside as closely as a glove, with low bodices and high waists, and with no room for a petticoat over the silk or cotton slip.

Describing the fashion in *Old Times*, John Ashton writes: "I do not say that our English betters went to the extent of some of their French sisters of having their muslin dresses put on damp, and holding them tight to their figures till they dried, so as to absolutely mould them to their form, but their clothes were of the scantiest. As year succeeded year the fashion developed, if one can call diminution of clothing development."

That was again the exaggeration of fashion among smart women of high society; but in the middle classes the period was chiefly noted for a charming simplicity. It was Jane Austen's period, and, wandering among these costumes with Mr. Talbot Hughes, I was reminded again and again of the dear, delightful Jane.

Here is one of the "coquelicot," or poppy-coloured

sashes, which she so much favoured, and the cambric muslins which one reads of so often in her letters, as when she wrote—

"I shall want two new coloured gowns for the summer, for my pink one will not do more than clear me from Steventon. I shall not trouble you, however, to get more than one of them, and that is to be a plain brown cambric muslin for morning wear; the other, which is to be a very pretty yellow and white cloud, I mean to buy in Bath."

Here are high-waisted gowns such as Jane Austen's heroines wore when they "pinned up each other's things for the dance," and little white caps which saved Jane herself "a world of torment as to hair-dressing," and a cap of "satin and lace with a little white flower perking out of the left ear, like Harriet Byron's feather," and the cloak, or pelisse, such as Jane wore when she went out for a walk in chilly weather, and the huge muff which is so characteristic in pictures of the time.

The colours of these silks and cotton prints are delicate and "chaste," as Jane's young ladies would have said, but they must be described in the language of the time, which was somewhat fanciful.

"One lady," wrote Hannah More, "asked what was the newest colour. The other answered that the most truly fashionable silk was a *soupçon de vert*, lined with a *soupir étouffé et brodé de l'espérance*. Now you must not consult your old-fashioned dictionary for the word *espérance*, for you will there find that it means nothing but hope, whereas *espérance* in the new language of the time means rose-buds."

The middle-class ladies of this time were very cunning in their way of titivating old materials with new adornments, and one is reminded of Jane Austen's announcement—

"I have determined to trim my lilac sarsenet with lilac satin ribbon, just as my chine crape is. Sixpenny width at bottom, or fourpenny at top. Ribbon trimmings are all the fashion at Bath. With this addition it will be a very useful gown, happy to go anywhere."

Passing a post-boy's livery belonging to the period of George IV.—seen on the road to Brighton, perhaps, when the first gentleman in Europe drove on the box-seat, while Beau Brummel stuck his top boots out of the window—one's imagination is carried forward through the reigns of George IV. and William IV. to the Early Victorian period, the Talbot Hughes collection being rich in examples of those days.

Ladies' dresses had gradually developed a waist again, stays had returned to imprison the bodies of women, evening bodices were cut lower to show the sloping shoulders, skirts began to grow fuller, with

stiff petticoats and with several flounces; light gauze scarves floated about the ladies' arms, and shoes were tied with ribbon about the ankles. The men wore tight-fitting, double-breasted coats, cut away at the waist, with a high collar and a frilled shirt-front; the cloth, or nankeen, or corduroy trousers appeared, generally strapped under the boot; and "the last of the dandies" completed his toilet with a heavy gold fob, and an eye-glass with a heavy black ribbon. A favourite fashion for women was a gauze trimming of flowers and bows, and Mr. Talbot Hughes showed me many beautiful specimens of this gauze-work which had a very charming effect.

Now we come to the crinoline skirt of the Early Victorian lady, strapped back in front at its first appearance, but gradually encircling the lady of fashion in a great circumference of whalebone. Here are the poke bonnets of our great-grandmothers, their little Zouave jackets, their shawls, their dainty parasols, their fringed capes and mantles, and all the details of those quaint old dresses which are familiar to us in the early pages of *Punch*.

The crinoline, of course, was the most striking phase of fashion in the mid-Victorian era, and although it had been heralded by the gradual stiffening and widening of skirts and petticoats, its reign was the source of constant satire, in which *Punch* led the way.

Yet there is no conscious satire in the following advertisement in the *Illustrated London News* of October 10th, 1863, which announces that "Ondina or waved Jupons do away with the unsightly results of the ordinary hoops, and so perfect are the wave-like bands that a lady may ascend a steep stair, lean against a table, turn herself into an arm-chair, pass to a stall in the opera, or occupy a fourth seat in a carriage, without inconvenience to herself or others, or provoking rude remarks of her observers, thus modifying in an important degree all those peculiarities tending to destroy the modesty of English women; and lastly, it allows the dress to fall into graceful folds."

In spite of the crinoline, the dress of the Victorian era had many charming qualities, which remain in one's memory with sweetness and daintiness. Dolly Vardon, Little Dorrit, Dora Copperfield, Kate Nickleby, and all the heroines of Charles Dickens, in their lace caps, their coal-scuttle bonnets, their rose-bud muslins and white lawn kerchiefs, their flounced skirts and coloured ribbons, were delightful creatures, whose simple charms were not marred by hideous dress. On the contrary, there is a fragrance, a beautiful simplicity, a child-like grace and innocence in the character of Early Victorian fashions which are wholly pleasing to the eye and heart.

The Talbot Hughes Collection of Costumes

Visitors to Mr. Talbot Hughes's collection will be fascinated by the delicate needlework, by the exquisite little trimmings, by the simple designs and patterns which were characteristic of those days when our great-grandmothers were courted by our great-grandfathers under the watchful eyes of maiden aunts and vigilant chaperons.

In the fancy-dress balls which have lately come into vogue again it is the Early Victorian costume which seems most pleasing and effective amidst all the grandeur and splendour of earlier periods, and Meredith's "dainty rogue in porcelain" is seen again in all her rose-bud beauty.

But whatever one's taste may be, here in the Talbot Hughes collection, shortly to be presented to the nation by Messrs. Harrod's, who will exhibit it in their own show-rooms for a while, is a great part of the story of English costume displayed from period to period in all its changing fashions. The artist will find here a treasure-trove of models for his historical pictures, not taken from the theatrical property room, but from old houses where they were worn by the real characters of history in the long ago. The lady of fashion will find here the same spirit of beauty with which she now clothes herself, as it was expressed through centuries of womanhood, and as it revealed and advanced the loveliness of fair women who have gone into the ghost-world, but whose gowns still seem to hold the fragrance of their charms, and to be touched by the spirit of those who wore them. Men of the modern world will sigh with envy at the glory of their predecessors, who were not victims of stove-pipe trousers and bowler hats, but who vied with their womanhood in elegance and splendour. Students of history will learn from this collection how the great characters of the past must have looked when they walked in the flesh from Whitehall to St. James's, or sat among the wits in the Fleet-street taverns, or played their card-games at Almack's or White's, or whispered of plots or scandals in Kensington Palace, or bowed to the beauties of the Merry Monarch's court under the trees of the Mall.

A collection of costumes like this is a continual source of education and delight, and to anyone who has a little imagination beneath his hat, there is something beyond a passing interest, something belonging to the heart of romance, in the finery of women who have gone into the great forgetfulness, in the dainty things they touched with living fingers that have long mouldered into dust, in those rare silks and fine brocades upon which they gazed with bright eyes that fell asleep in bygone yesterdays, in the Vanity Fair of fashion, with its ribbons and laces which have out-last-ed their beauty.

Another treasure which has come to the Museum through the generosity of Messrs. Harrod's is a remarkable collection of ancient shoes. They illustrate in most perfect sequence the whole history of foot-gear in England from the fifteenth century onwards. One of them, which was found shrivelled up on the rafter of a house, is the only known perfect specimen of the fourteenth or first half of the fifteenth century. One is able to study the change from the pointed toe to the round toe which appeared in the middle of the fifteenth century, and continued till Queen Mary's reign, when it was forbidden, by an edict, to exceed six inches in breadth.

Most interesting are the short pointed shoes with horn-shaped toes, prettily cut at the edge, and very low at the sides, which was a characteristic type in the reigns of Henry VII. and Henry VIII. A clog with a wooden sole, belonging to the early sixteenth century, shows that the fashion which still persists in the North of England, where "the clang o' the wooden shoon" is heard when the workers go to the mills, is of very ancient date. Another item of unusual interest is a bone skate used in mediæval times. It had a wooden peg in the back to hold a strip which fastened over the instep, and a leather thong also passed over a hole in the front to bind over the foot. Standing on this primitive skate, the wearer pushed himself along the ice with a spiked pole.

One piece of leather here has a tragic association. It is a typical shoe of Charles I.'s reign, and it was found in the plague-pits at Moorfields, where many dainty shoes went in the dance of death.

The history of England, indeed, might be written from the shoes in this collection, for they were worn by all the characters in our history, as the feet which were once covered by them tramped on the way to civil war, or tripped through the salons of the Restoration period, or went on tip-toe in the boudoirs of Queen Anne's ladies, or ran to see George I. ride through London and the Jacobite prisoners taken to the Tower, or walked with stately dignity in the Coronation procession of George II., or danced in the assembly rooms when George III. was king, or trembled at the fear of the French invasion, or marched sturdily to defend the coast from the Corsican ogre, or clattered across the polished floors of early Victorian houses.

Here is a pair of lady's shoes, originally of fine red velvet, stitched with silk, which may have danced a fandango with "Dog Steenie" when the first James held high revels at his court at Whitehall.

Here is a pair of top boots, with spurs on the heels, which one of Cromwell's men wore when Cavaliers and Puritans were fighting for the Crown.

The Connoisseur

These green brocade shoes, that yellow satin pair, may have belonged to pretty ladies when the Merry Monarch ogled with his roguish black eyes.

Those flowered brocade shoes, of the late seventeenth century, which prove beyond a doubt that English workmanship was supreme at this time, must have been seen beneath the petticoats of ladies who flirted with their fans at St. James's Palace before the last Stuart had fled.

Here are shoes worked with silver brocade, of Spitalfields make, in dove silk, in brown, blue, and green satin, which may have been pointed in the minuets danced under the guidance of Beau Nash, or in the ball-rooms where the dandies of the eighteenth century vied with the elegance and splendour of the women.

What dainty creature of the court wore this pair of mouse-coloured silk shoes with their tiny heels, or what pretty lady once pirouetted in this pair of pale-pink shoes, set with rosettes, before the French Revolution altered all the fashions?

A pair of white leather shoes shows the change of fashion with the declining heel and the revival of the square toe which came in before the battle of Waterloo. Several pairs of shoes with low heels belong to the time when ladies dressed like Grecian goddesses, with simple draperies.

Here is a pair of blue satin shoes actually worn by Queen Adelaide, and beautifully worked with the crown on the front, and roses round the heels; and close to them is a pair of slippers which Queen Victoria wore when she was the young mother of her people. They are of cream leather, painted with the monogram V.R. under the crown, set in a design of the rose, shamrock, and thistle.

Lastly, there are in this beautiful collection many

shoes worn by the grandmothers of the present generation, when the crinoline was in fashion and when the Paisley shawl covered a multitude of pins.

To my mind there is something extraordinarily romantic in the whole collection, and I envy Mr. Talbot Hughes the joy he must have had in searching for them, in discovering them here and there, in out-of-the-way places, in finding the different types which cover all the periods. It is strange to think of the queer adventures in juxtaposition which may have brought these shoes together—the high-top boots of a Roundhead standing next to the riding boots of his Royalist enemy; the dancing slippers of a maid-of-honour next to the shoes of the Georgian "blood," whom she flouted with the whisk of a fan; the shoes of dainty children, who never thought that they would be the grandmothers of other babes, whose little boots are now on the same shelf; the elegant slippers of a French marquise quite close to the clogs of an English milkmaid; the shoes of a queen side by side with those of a peasant-girl; the sandals of Richard Kemble, the actor, next to the ball-room shoes of a lady who clapped her hands to him from the stage box. One's imagination goes roving about them, finding many queer stories which fit old boots. With a little knowledge of history, these relics of leather, and brocade and dainty satin may conjure up the romance of the past.

Although this collection of shoes cannot compare in beauty and charm with the costumes which they accompany, they are a very valuable asset to that pageant of dress, and complete its historical interest. Enough, indeed, has been said in this article to show that the Talbot Hughes collection is of the very highest importance as an addition to the national treasure-house of antique things.





Photo, Bertram Park

A DRESS OF CHARMING PROPORTION IN BEAUTIFUL FRENCH BROCADE.
PERIOD 1775-85.





Dutch Plumbagos The Clements Collection By Weymer Mills

THAT golden period of Dutch art, the seventeenth century, gave to the world a score or two magnificent painters. That such men as Rembrandt, Dou, Cornelis Visscher, and other great masters, ever drew lead portraits in little on "the skin of abortives," or vellum, will surprise many seekers of lead-pencil portraits. The Clements collection, which illustrates this article, is probably one of the most fascinating collections of likenesses in existence, containing, as it

does, rare and sometimes unique specimens in pencil. It is entirely seventeenth century, and breathes of the time when art was a passion in "the Athens of the North." Here are no timidities or crudities; no wooden men and women familiar enough in the English plumbagos of the same period. These portraits are the creation of genius. The English pencils seldom gave that profound psychology, that delineation of character by which the great Dutch plumbago



PORTRAIT OF A LADY

ASCRIBED TO REMBRANDT



A MEMBER OF THE VAN SPERING FAMILY

BY GERARD DOU

Dutch Plumbagos

artists soar high above their rivals—producing the very soul of their sitters.

When painting was the national art of Holland her portrait painters were foremost in numbers and genius. "Allen hanteerde dē penseel," said a wit of the period, speaking of artistic society. In Amsterdam, Leyden, and the Hague there were men who drew portraits in pencil because their patrons demanded them. This rarely happened in England, except in the studios of David Loggan, William Faithorne, and Scotch Paton, for most of the pencil portraits extant are engravers' drawings. Loggan, although the best known of the English plumbago artists of his period, had a partially Dutch training under Hendrik Hond in Holland before he reached England. His stay there probably gave him the inspiration for pencil-work. A little later he did his *Cardinal Mazarin*, of which I have written in the September, 1912, number of *THE CONNOISSEUR*, in my first article on this subject of plumbagos. We wonder who drew the first plumbago portrait. Could it have been Master Lucas Hornbolt, who taught Hans Holbein the art of portraying in miniature? This we know, that there was a decided interest in



MADAME DE LIMBOURG BY DANIEL DE BLIECK, 1664

the art in Holland before it attained any degree of popularity in England. Jan Lievens brought his pencils to London in 1630, and before that time David Bailly, Pieter Quast, the De Passe family, and others, were practising it in Holland.

The most prolific of the great plumbago artists of the Rembrandt period was Johann Thopas. Strong and virile, a master of chiaroscuro, the characters of his sitters leap out at us. Magistrates, viveurs, patricians, and parvenus stand before us with dropped masks. In strange contrast to his noble rendition of face and figure, his backgrounds are often miracles of detail work. Through an open window—his favourite device—are the shaded walks, the tulips, the Italian arbours and fountains patrons of the arts were introducing into the country, and sometimes a quiet harbour with Van de Velde galleons at rest. If the crowned labours of all other Dutch artists were swept away, the pageant of seventeenth-century Holland would still be preserved in this man's pencil. Thopas was born in Zaandam, near Amsterdam—"green Zaandam," the poets call it—and he seems to have lived a part of his life in Haarlem. The Rijks Museum at Amsterdam possesses two of his signed portraits, and there are three in the Teyler collection at Haarlem.



PRINCESS OF ORANGE BY JAN LIEVENS

Although the British Museum is without an example of his work, the Clements collection is rich in two. One is of J. Soutman, done in 1660, at the height of his powers, eight years before he became a member of the Painters' Guild. Thopas, like many of his contemporaries, did not always sign his productions, but it is safe to say that his work is seldom mistaken by the student of Dutch plumbagos.

The Clements collection contains the magnificent portrait of one of the Van Spering family by Gerard Dou. There are no pencil portraits by this great



MAN IN A RUFF

BY DAVID BAILLY, 1620

artist in any of the museums of Europe, and the example is thought to be unique. Dou was much patronized by the rich Van Spering family, the famous connoisseur giving him an annual donation of a thousand florins merely to have the first choice of the pictures that the artist completed at the close of every year. A search of Leyden, where Dou is buried, in St. Peter's, that noble-aisled basilica of the early fourteenth century, revealed no pencil portraits by him, although much of his work was done in this city of his birth. The grand old man in the accompanying



PORTRAIT OF G. J. B.

BY PIETER VAN SLINGELANDT



JOHANNES ERASMUS BLUM THE MAN WITH THE CARNATION
BY GUILLIAM DE HEER



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THE TOPER

BY CORNELIS VISSCHER, 1650



A ROMAN GENTLEMAN

ARTIST UNKNOWN



PIETER DE GROOT

BY PIETER QUAST, 1639

illustration seems ready to step out of the vellum. His friends are sunning themselves on the Pelican quay, but he will soon leave the artist's studio for his garden. There he can put aside his cares of business and indulge in dreaming. Already the white sanded walks are before his eyes. Flowers fragrant as the airs of Portugal greet him in imagination, and into the shrewdness of his face mingles a sweet expectancy. Such portraiture is the work of genius. The Dou drawing is rivalled by an equally rare likeness, *Pieter de Groot*, by Pieter Quast, signed and dated 1639. This fine portrait closely resembles the work of David Loggan. Quast has been called "the Dutch Callot," and his drawings of Dutch peasantry are justly famous. A search of the museums revealed no other portrait by him, although his groups of men and women dancing or quarrelling are very numerous. Two gems to place beside the Quast are the two drawings by Cornelis Visscher. The most notable, *The Toper*, equals his celebrated *Pan-cake Woman*. Visscher's greatest fame was won by his engraving, and it is agreed that he has never been surpassed in the technique of line engraving.

Portraits of women in pencil are much rarer than those of men. Perhaps the fair sex disliked a sad

black medium for the expression of their charms. In the face of this knowledge we find that Rembrandt's only known pencil portraits are of women. In the Berlin Museum there is one of Saskia Van Uylenborch at the age of twenty-one, done three days after she was betrothed to the painter, June 8th, 1633. There is one in the Clements collection of an unknown woman which experts have credited to both Rembrandt and Cornelis Visscher. The face portrayed is one of beautiful serenity. Other women in the Clements collection are the *Princess of Orange*, by Jan Lievens, and *Madame de Limbourg*, by Daniel de Blicke. Lievens was born in 1607, and at the age of twelve it is related that he copied the pictures of *Democritus* and *Heraclitus*, by Cornelis van Haarlem, with an exactness which made it difficult to distinguish them from the originals. At the age of twenty he visited England, and his portraiture found some favour with the court.

The seventeenth century in Holland is so rich in artists who drew in pencil that it needs some patient art historian to catalogue them all. Unfortunately much of the plumbago work has disappeared. Engravers' drawings were often lost or destroyed, and the eighteenth century had little appreciation of this sort of work. Among the interesting drawings in



PORTRAIT OF THE ARTIST

BY ABRAHAM DE VRIES, 1640



THE POET

BY CORNELIS VISSCHER



THE FIVE GREAT DUTCH ADMIRALS

BY JOHANN FABER, SENIOR, 1693

the Clements collection are portraits by Pieter van Slingelandt, a pupil of Gerard Dou, who was so patient at the easel that he sometimes spent a month

doing a ruff; David Bailly; Faber the elder; Guiliam de Heer, who used a medium of ink and pencil; and several men of unacknowledged genius.



J. SOUTMAN

BY JOHANN THOPAS, 1660



Photo, Bertram Park

A THREE-FOUNCED BALL-DRESS OF PINK SILK, WITH OVERDRESS OF
WHITE FLOWERED GAUZE, 1850-60.



Pottery and Porcelain

Some Named and Dated Pieces of Earthenware of the Seventeenth and Eighteenth Centuries from the Manfield Collection, now in the Northampton Museum By T. J. George

THE Central Museum at Northampton consists of three rooms, two larger and a smaller one. The lower one of the two larger rooms is given up to the boot and shoe collections, and as the manufacture of these is the staple trade, this is quite appropriate. The upper room contains the archaeological collections. The arrangement of these cases that at present obtains is as follows. At the top of the stairs in the first table case are exhibited the oldest remains of man, and as the visitor proceeds round the cases from left to right, he passes in review and in their proper chronological order the various prehistoric periods, the Eolithic, Palæolithic, and the Neolithic periods, which are followed by the Bronze Age and the prehistoric Iron Age or late Celtic period, which is particularly well represented in the Northampton Museum, though in most provincial museums it is missing. Then follow the Romano-British and Anglo-Saxon remains. Up to this point the arrangement is fairly simple, but it is impossible to group in a similar way the relics of the Norman, Plantagenet, or the Tudor periods, at least in a small museum, as there is not enough material, so from

this point the contents of the table cases are classed either under the heading of civil or military remains, or they are grouped according to their material, such as locks and keys or bells. But if it is not possible to arrange these cases by periods, it is possible to form more or less a chronological series of earthenware, so as under the present arrangement it happened that the first wall case was filled with the Romano-British pottery, an attempt has been made to form a small historical collection illustrative

of the potter's art in this country, which has been placed in the four wall cases, two at each end of the room.

The first, as stated, is occupied with Romano-British pottery obtained from a site within two miles of Northampton. Half of the next wall case contains the various Roman cinerary urns and other earthenware found in different parts of the county; the other half is filled with cinerary urns, etc., obtained from the Anglo-Saxon burying-places in Northamptonshire. In the succeeding wall case are arranged the remains of the earthenware of the Norman and later mediæval periods, which have from time to time been found in excavations of the older part of the



NO. I.—DELFT WINE-BOTTLE

town of Northampton. These range from the usual shaped jugs, pitchers, and cooking vessels of the Normans, through the pilgrim's costrels and green-glazed gotches of a later period, the stone-ware bellarmines and other foreign-made pots of the Elizabethan age, to the light slate-coloured, salt-glazed pots with squeezed bases, the black-glazed Staffordshire tygs of the seven-

teenth century down to fragments of Elers' and Astbury's teapots and basins, and to the salt-glazed ware which was so much in vogue during the greater part of the eighteenth century. The fourth and last wall case contains a small but choice collection of seventeenth and eighteenth century earthenware from specimens of slip and combed wares down to some "Walton" figures of the early part of the nineteenth century. It comprises pieces of English Delft, Elers', Astbury's, and the various forms of Whieldon ware, figures by Ralph Wood of Burslem, Fulham, Nottingham and Leeds ware, besides several good specimens of slip-decorated posset-pots and plates, and a series of salt-glaze specimens exhibited by H. Manfield, Esq., M.P.

Though only dated or inscribed pieces are described in this article, there are other rare pieces—missing links, as M. Solon would have called them—most valuable to a student, such as butter-pots, a fourteenth-century ridge tile, numerous fragments of combed ware, and broken pieces showing the use of salt-glazed ware in ordinary domestic vessels. More interesting to a student than to the collector probably is a fragment of Tickenhall ware showing the head-dress and ruff of the reign of Mary.

The collection in this fourth case, among which are the pieces about to be described, was commenced prior to those instructive articles by M. Solon published in the fourth and sixth numbers of *THE CONNOISSEUR*,



No. II.—LAMBETH DELFT DISH

especially those connected with the prehistoric and Roman periods in this country.

That this collection at Northampton does not attempt to emulate those in the Metropolis, or the "Mayer" and "Willett" collections at Liverpool and Brighton respectively, goes without saying; but it does pretend, in a small way, to show in a fairly continuous series examples of the potter's art in Britain from the Bronze Age down to the beginning of the nineteenth century. In addition to the words of advice which M. Solon gave to the public in the fourth number of *THE CONNOISSEUR*, the publication in 1891 of that valuable and interesting work on *Early English Pottery, named, dated, and inscribed*, by Mr. J. E. Hodgkin and Miss Hodgkin, had a stimulating effect upon the growth of this collection, as since that time at least some twenty-five named and dated pieces of the seventeenth and eighteenth centuries have been added to it. These are now described here in their chronological order, beginning with the oldest specimen, which is perhaps the only piece upon which doubts can be entertained as to its English manufacture. This is a Delft wine-bottle (No. i.) decorated in blue with birds with speckled breasts, insects, and flowers. It has the date 1628 also in blue, under the place where the handle should be. The decoration on it somewhat resembles that on a mug formerly in the Museum of Practical Geology

in the first of which he wrote, respecting the pre-Wedgwood English pottery, "In the meantime we should proceed to gather as rapidly as possible such odds and ends as are still obtainable." The writer had the pleasure of inspecting M. Solon's collection during his lifetime, and a rare and fine one it was; but he by no means agrees with some of the conclusions that M. Solon arrived at, es-

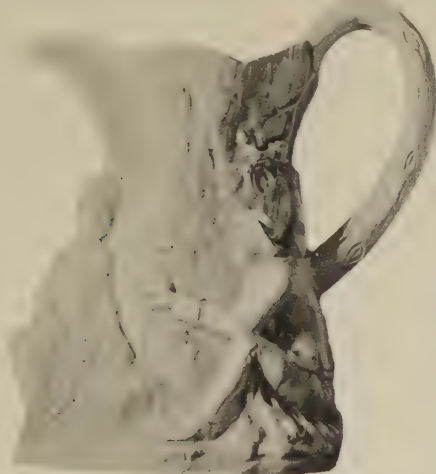
Earthenware in Northampton Museum



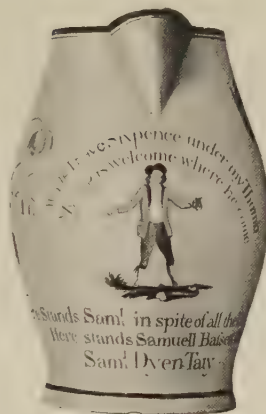
NO. III.—LAMBETH DELFT DRUG-POT



NO. XXVI.—PUZZLE-JUG, DATED 1797



NO. XXI.—FAIR HEBE JUG IN WHITE WARE



NO. XXII.—LEEDS, WHITE-WARE JUG

in Jermyn Street (I believe it is now in the Victoria and Albert Museum), which bears two dates—1631 and 1632—the earliest recorded dates on a piece of English Delft. The next piece (No. ii.) is probably as fine a specimen of Lambeth Delft as is known. This is a large dish, 15½ inches in diameter, decorated in the centre with a scene that illustrates the staple trade of Northampton. It is inscribed with

H.
the initials and dated R. M. The scene represents
1677

a queen seated and wearing a crown. She is having a shoe tried on by an attendant kneeling on one knee; in front of her is a man dressed as a cavalier wearing a high hat, and holding in his left hand a plain flag. He is apparently standing on a menial lying full length on his back on the floor, but in reality he is standing with one leg between the man's arm and his body, who is unlacing one of the high boots preparatory to pulling it off. Standing at the feet of this servant is an armed soldier, having a spear in his right hand. This dish is exhibited by a lady who is descended from R(ichard) and M(ary)

H(edges) who were living at that time (1677), and the dish may be a memento of the generosity of King Charles II. in giving 1,000 tons of timber out of Whittlewood forest towards the rebuilding of All Saints' Church after it was burnt down in the fire of Northampton, nine years after the Great Fire of London. A statue of King Charles, dressed in a Roman toga and wearing a flowing wig, is placed on the centre of the portico of the present church. The seated figure on the dish is, I think, meant to represent Queen Catherine, and in that case, who could the gentleman be except the king, particularly as his connection with the town was so close, as is stated above? No. iii. is a drug-pot of Lambeth Delft, with an angel's head and wings in blue, above a scroll on which is the following inscription and date:—

B A C S A M B V C
S T W.
1680.

The shape of it closely approaches No. 321 shown in Mr. Hodgkin's book. We now come to the earliest dated piece of slip-ware in the collection in the shape of a posset-pot (No. iv.) in rich brown glaze, decorated

in lighter-coloured slip, inscribed in dotted letters with name and date ANN. BRIT. HER. CVP. 1682. This specimen is figured in Mr. Hodgkin's book, where it is wrongly ascribed to the Norwich Museum, instead

figures of William and Mary in blue, with crowns of crude yellow, and the initials W. M. R. In Mr. F. Freeth's article on "Some Old English Delft Dishes"* is illustrated a large plate, 14 inches in diameter,



NO. IX.—TWO-HANDLED POSSET-POT



NO. IV.—SLIP-WARE POSSET-POT



N^o. VIII.—SLIP-WARE POSSET-POT

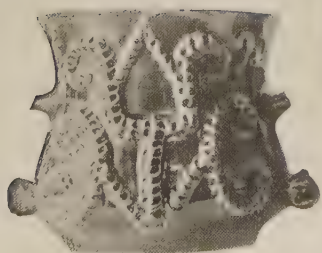
of to the Northampton Museum. Following this is a so-called Fareham ware posset-pot (No. v.), barely 4 inches high. It had two handles, and bears the date 1692 between the initials M. M. Both the initials and date are put on in yellow slip. Very little is known yet about this ware, which differs from the ordinary slip decorated ware in having the ornament, which was made separately, fixed on to the body of the vessel, instead of being trailed on, in the form of slip. Only four pieces of this ware are described in *Early English Pottery*. For the following year we have a plate of Lambeth Delft (No. vi.) bearing an ornament in blue, within which are the initials and date, ^G_I P, 1693. On page 100 of Mr. Hodgkin's

book is figured a plate with a similar decoration and date, except that in this case the initials are M. W. Of about this date is a small Bristol Delft plate (No. vii.), 8 inches in diameter, with half-length

figures of William and Mary in blue, with crowns of crude yellow, and the initials W. M. R. In Mr. F. Freeth's article on "Some Old English Delft Dishes"* is illustrated a large plate, 14 inches in diameter, painted with full-length figures of William and Mary. Next (No. viii.), there is another slip-ware posset-pot inscribed Richard Meir, and the date 1699. In a note relating to No. 106 in *Early English Pottery*, which is a posset-pot inscribed RICHARD MEIR HIS CVP, 1708, it is stated that "this pot was discovered in 1863 by Mr. Albert Hartshorne in an inn at Dodford, near Whieldon (a misprint for Weedon), Northamptonshire; but since that time both inn and pot have vanished, and no trace of either is to be found." The name Mier or Meir was a well-known one among the old Staffordshire potters. John Meir appears as the maker of two Cock Pit Hill posset-pots, both dated 1708, and there was another,† Richard Meir, who migrated in 1747 as a fireman with certain other workmen from Hot Lane, Staffordshire, to the

* Published in Vol. III. of THE CONNOISSEUR.

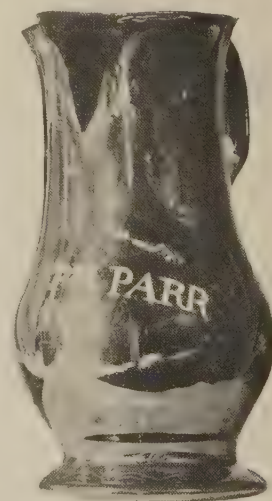
† Jewitt, L., *Ceramic Art of Great Britain*, page 123.



NO. V.—FAREHAM WARE POSSET-POT

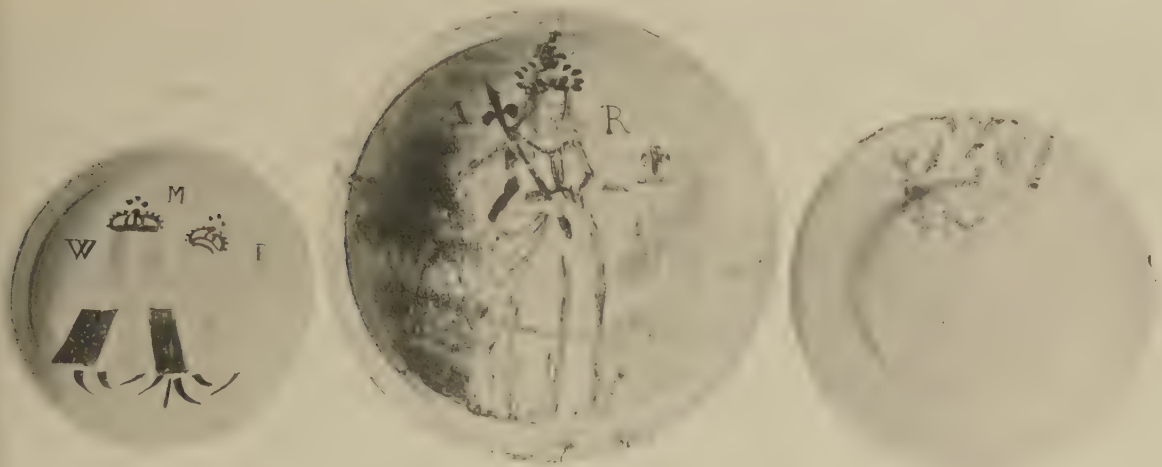


NO. XXIII.—SLIP DECORATED DARK GLAZED PLATE



NO. XVIII.—JACKFIELD JUG

Earthenware in Northampton Museum



No. VII.—BRISTOL DELFT PLATE

No. X.—"BLUE DASH CHARGER"

No. VI.—LAMBETH DELFT PLATE

porcelain manufactory then recently started at Chelsea. Belonging to the period of Queen Anne are two pieces figured respectively ix. and x. No. ix. is a perfect two-handled posset-pot showing a combination of slip and combed decoration. It is of light yellow glazed ware, the lower and round part being combed; above the top of the combing is a ring of dots in yellow slip, and round the top of the pot is the following inscription in dotted letters of slip: GOD BLESS QVEN ANN. The other piece of this reign (No. x.) is another specimen of English Delft. It is one of those large dishes called "Blue Dash Chargers" (by Mr. E. A. Downman in his *English Pottery and Porcelain*). In the centre of it is painted in blue a full-length figure of Queen Anne crowned, and holding a sceptre in her right hand; in her left hand is a globe, and on either side of her head are the initials A. R.

(This plate formed part of the collection of the late Sir Henry Dryden, Bart., and was presented by Miss Alice Dryden.) It is $11\frac{3}{4}$ inches in diameter.

When the Staffordshire potters towards the middle of the eighteenth century made their early attempts at colour decoration of their salt-glazed ware, it was first by means of incised lines forming floral and other designs; these lines were sponged in with blue. Dated specimens of this period of salt-glaze manufacture are not uncommon, but prior to this period dated pieces are extremely scarce. No. xi. is a perfect two-handled cup or posset-pot, in plain white salt-glaze, 6 inches high and $7\frac{3}{4}$ inches in diameter. It is inscribed on one side, "W. B. Marthar Barlar, C.T.," and on the other, "C. Martha Barlar, T." On both sides is the date 1727. There are two other specimens of salt-glaze with incised decoration and dated.



No. XIV.—SALT-GLAZE TEAPOY



No. XI.—SALT-GLAZE POSSET-POT



No. XII.—SALT-GLAZE MUG



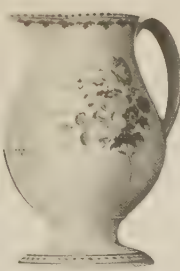
No. XXIV.—LEEDS
TEAPOT



No. XVII.—LEEDS
JUG



No. XV.—YELLOW
GLAZED TEAPOT



No. XX.—LEEDS
WARE JUG



No. XXV.—LEEDS
TEAPOT

No. xii., dated 1751, is a mug having within an incised floral decoration in blue the initials M. B., with the date. It is similar in shape to the well-known mug of Thomas Cox in the Schreiber collection in the Victoria and Albert Museum, which has the following inscription in blue:—

"This is Thomas Cox's cup;
Come, my Friend, and Drink it up.
Good news is come'n, the Bells do Ring:
And here's a Health to Prussia's King.
February 16th, 1758."

Another mug of much the same shape in Mr. Hodgkin's collection is inscribed JOHN COPE, ¹⁷⁴⁹ Hear gous. Bearing the date 1753 is a large round dish (No. xii^a), 13½ inches in diameter, of yellow glazed ware, splashed with greys and browns; in the centre of it is an incised figure of some large bird, showing dark brown through the lighter yellow. It is of that class of decoration termed *graffiato*.

Mr. Hodgkin in his work describes twenty-three specimens of Fulham brown stone-ware, which are dated from 1721 to 1764. They are usually large cylindrical mugs or tankards. On three of them is this inscription:—

"On Banstead Downs a hare we found,
Which led us all a smoaking round."

On a tall mug in the collection of Mr. H. C. Moffatt is inscribed:—

"Walter Vaughan, of Hereford.
His Mugg, must not be brock. 1740."

In the Manfield collection there is but one solitary specimen (No. xiii.), which is of the usual shape and decoration, that of a tall cylindrical mug with one handle. It bears a square medallion in front, on which is depicted a scene from Hogarth's *Midnight Conversation*. Below this is inscribed the name of the sometime owner, Thomas Triplett, and underneath the representation of a stag-hunt; towards the base is the date 1761. The height of it is 10 inches. M. Solon figured two named and dated mugs of this ware in the first volume of THE CONNOISSEUR.

In No. xiv. we revert to the salt-glaze again. This is the third and last dated piece of salt-glaze in the collection. It is a square-shaped teapoy, incised with the name Joan Dunley, and the date 1767, both in blue, within an incised wreath touched in places with blue. There are altogether some forty pieces of salt-glaze illustrating the four periods of this ware into which Sir Alfred Church has divided it. The dated pieces described in *Early English Pottery*

number eighteen, and range in date from 1701 to 1778. There are only two specimens dated earlier than 1747.

To the following year (1768) we may assign an inscribed teapot, though it is not dated. This is a globular yellow glazed teapot (No. xv.) with a plain handle and an impressed spout. It is of deeper yellow than those usually attributed to Leeds, and called cream-ware. On one side is the inscription—

"Spencer Howe
And Liberty,"

within an ornamented cartouche in black and red. It is a relic of what is known in Northamptonshire as the "Spendthrift Election," which took place in 1768, when three candidates named Howe, Osborne and Rodney were severally nominated by Lords Spencer, Halifax, and Northampton. Lord Spencer's nominee was Mr. Howe, and "Spencer, Howe and Liberty" became a popular party cry. This motto was placed on numerous articles and given to the electors, together, no doubt, with sundry guineas. In a manuscript book written at this time the writer states that "the single article of ribbands cost £6,000." In the late Sir Henry Dryden's collection of "Smokiana" is a snuff-box with "Spencer, Howe and Liberty" on it. In those good old days a man's vote was worth something monetarily; the polls, instead of lasting one day only, often lasted more than a week. In this particular election the polling booths were open for fourteen days, and with 950 voters on the list they managed to record 1,149 votes. The result of the poll was declared by the Mayor of Northampton as follows:—Sir George Rodney and Osborne, 611; Hon. Mr. Howe, 538. Lord Spencer was not satisfied with this (the partiality of the returning officers being very apparent), so he appealed to the House of Commons, and after a scrutiny which lasted six weeks, during which sixty covers were daily laid at Spencer House, "Mr. Howe was declared the sitting member, and Sir George Rodney and Sir George Osborne tossed 5 guineas in a hat which should be the other, and Rodney got it." Mr. Joseph Hall, from whose manuscript book I have been quoting, says, "On the whole it was computed £160,000 was expended on both sides," but in a charming little book on the history and antiquities of Northamptonshire by the Rev. T. James, the author says that Lords Halifax and Northampton's expenses came to £100,000 each, and that Lord Spencer's expenditure was £160,000; truly a Spendthrift Election, with disastrous effects, as among other things the furniture in that most picturesque of all old houses, Compton Wynyates, was obliged to be sold.

Earthenware in Northampton Museum

The next piece is a specimen of brown Nottingham ware (No. xvi.). It is a large two-handled loving-cup or posset-cup, bearing the initials C. P., and the date of August 15th, 1769, round one side of the top; it

certain to fall to the lot of the one who had the good fortune to fish up the ring."

Brown stone-ware was made also at Brampton and Chesterfield, and at Swinton in Yorkshire, but as the



NO. XIIa.—LARGE ROUND DISH, DATED 1753

is $9\frac{3}{4}$ inches high and $8\frac{3}{4}$ inches diameter at the top. Without the handles the shape of it would remind us of the so-called drinking-cups of the Bronze Age. In an article contributed by Mr. T. Brushfield to the *Reliquary* for June, 1864, in which two brown glazed posset-pots are figured, he tells us "that on Christmas Eve it was very common to have posset* for supper, when little parties met to partake of a meal, and a vessel made especially for the purpose and the occasion, called a posset-pot, found a place on the pantry shelves in every house in the village. This vessel was in shape rather urn-like, as here shown. A small silver coin and a ring were generally put into the posset, and the persons who partook of it, numbering half a dozen, sometimes more, took each in turn a spoonful. If one of the young party fished up the coin with the spoon, such person was considered certain of good luck during the coming year, and an early and a happy marriage was considered equally

glaze on the Nottingham-made vessels was almost metallic in its lustre, it is easily distinguished from other brown stone-ware. Whether or not we can claim the election teapot (No. xv.) as of Leeds make, No. xvii. can pretty certainly be classed as Leeds. This is a cream-coloured jug, 8 inches high, with a ribbed body, having twisted handles and a masked spout. It is inscribed Richard Roberts, and dated 1776. On one side of it is a group of flowers in red and green; there are beaded rims round the base and round the top of the jug. In the collection are other inscribed pieces of cream-coloured ware, viz., a specimen of the old maid's teapot, inscribed "Solitude is my choice" (No. xxiv.). Another one has scenes from the life of the Prodigal Son (No. xxv.). There are four pieces made during the eighties, the years 1782 and 1788 being responsible for two each. No. xviii. is a Jackfield jug in black glaze, and of the usual shape, with oil gilding. This is inscribed Joseph Parr, 1782. No. xix. is a Nottingham ware puzzle-jug, inscribed round the top and dated 1782.

The next piece (No. xx.) is a white glazed jug of Leeds ware of somewhat graceful shape and plain

* Posset is described by the late Llewellynn Jewitt as being "an excellent mixture of hot ale, milk, sugar, spices, and sippets or dice of bread or oat-cake."

handle, with groups of well-painted flowers on the sides, and inscribed in front N. Dewsbury 1788.

The same date is on a Fair Hebe jug. As a rule this kind of jug is in the rich translucent colours of the Whieldon period, and is light in weight. No. xxi. is in a white glaze, and, besides the name Voyez and date, has the initials E. W. impressed. Another white-ware Leeds jug (No. xxii.) bears this curious inscription:—

“While I have sixpence under my Thumb,
My Jug is welcome where he come.”

These lines are above a man standing with jug in one hand and a mug in the other. Below are these words:—

“Here stands Sam^l in spite of all the Devils in Hell;
Here stands Samuell Bafsett Wilts.
Sam^l Dyer Taty.”

Of pieces made during the last decade of the eighteenth century, No. xxiii. is a slip decorated dark

glazed plate, $8\frac{1}{2}$ inches in diameter, with guilloche border laid on lighter-coloured slip, and inscribed in the centre with the initials M. P. and date 1796, also put on in slip. The writer does not consider this piece to be a natural descendant of the old Staffordshire slip-ware, but more of a recrudescence of slip-ware made in a different part of the country, possibly in that district somewhere in North Wales where the later-made combed dishes and pancheons of large size were made, which are of thicker body and more clumsy than the Staffordshire combed ware.

The last specimen (No. xxvi.) is a puzzle-jug with a handle in the form of an angel blowing a trumpet; on a band is inscribed, “When this you see remember me, tho’ many miles we distant be,” with the date 1797.

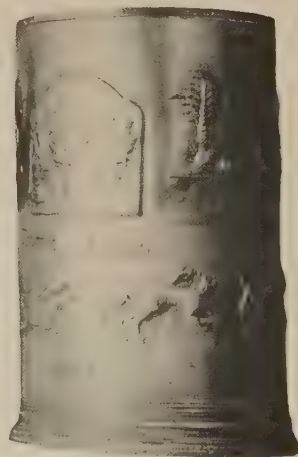
Though this short description of some of the more important pieces must suffice for the limits of this article, it may be added the Manfield collection contains over 230 specimens of those classes of ware which are rapidly becoming more and more rare.



NO. XIX.—NOTTINGHAM WARE PUZZLE-JUG



NO. XVI.—BROWN NOTTINGHAM WARE
LOVING-CUP



NO. XIII.—FULHAM BROWN
STONE-WARE MUG



Photo, Bertram Park

AN EMBROIDERED COAT, WITH A LOVELY SILK GAUZE SKIRT.
IN FASHION BETWEEN 1850 and 1860.



NOTES & QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

UNIDENTIFIED OIL PAINTING (No. 69).

DEAR SIR,—We enclose a photograph of an oil painting we have in our possession, which appears to be very old and really beautiful work. We shall be glad if any of your readers can identify it, also what the subject is and the artist.

Yours faithfully, HESKETH & Co.

UNIDENTIFIED PORTRAITS (Nos. 70 AND 71).

DEAR SIR,—Herewith unidentified portraits. The man has a black gown, with five or six buttons on each

sleeve, about 1 inch apart, commencing from opening of white cuff. There are buttons also down the front of gown. The portrait, which went up to the late Mr. Martin Colnaghi, of the Marlborough Gallery, Pall Mall, was considered by him to be early eighteenth century, and well painted. The portrait of the lady also was pronounced by him to be well painted, and by Michael Dahl. I am *most* anxious to know who they are, or should be grateful for any opinion on them.

Yours faithfully, JOHN S. REEVE.



(69) UNIDENTIFIED OIL PAINTING



(70) UNIDENTIFIED PORTRAIT

UNIDENTIFIED PORTRAITS (Nos. 72 AND 73).

DEAR SIR,—I enclose photos of two pictures in my possession, and should be much obliged if any of your readers could help me to the names in either case of subject or painter, or both.

Yours truly, (Miss) A. J. DAVIDSON.

UNIDENTIFIED PICTURE (No. 74).

SIR,—We enclose photo of picture for reproduction in your identification columns, and shall be glad of any information respecting the same. The picture is an oil painting measuring 30 in. by 20 in., excellent in colour and composition, and suggests the work of the famous animal draughtsman, Henry Alken. The background seems to point to a Welsh border town or village. Perhaps some of your readers may recognise the place.

Yours respectfully, MILBORNE & Co.

UNIDENTIFIED PORTRAIT (No. 75).

DEAR SIR,—I send herewith photo of picture in my possession. The picture has been in our possession for at least thirty years, is in excellent condition, but its origin is obscure. Could you kindly say if artist can be identified, and let me know as soon as convenient?

I am, yours very truly, JAMES BALLANTYNE.

UNIDENTIFIED PORTRAIT (No. 76).

SIR,—I send you a photo of an oil painting measuring 4 ft. 2 in. by 3 ft. 2½ in. to be inserted in THE CONNOISSEUR, hoping that some one of your many readers may help me to identify the artist, and the subject of the portrait. The lady has dark brown hair and eyes. Her robe of green satin is trimmed with ermine. Underdress of pale primrose silk; dull red sash; fine lawn sleeves. In corner of canvas appears a picture of trees and sky in gilt frame. The portrait has been at least one hundred years in my family. It came to me from a grand-uncle, who always called it *Nell Gwynn*, by Lely. And I remember seeing with him, as companion picture, a large painting of Charles I. What became of the latter on my grand-uncle's death I don't know. In the photo I send you the figure seems crooked, or out of proportion, but that is caused by the camera being held to one side to get a good light. The mark under one eye is a blemish in the photo not on the canvas.

“ST. MAUR.”

UNIDENTIFIED PORTRAIT (No. 77).

DEAR SIR,—I shall be much obliged if any of



(71) UNIDENTIFIED PORTRAIT



(72) UNIDENTIFIED PORTRAIT

your readers can help me to identify the cardinal represented in the enclosed photograph.

Yours faithfully, C. F. C.

PORTRAIT OF JAMES CURTIS (No. 78).

DEAR SIR,—I am sending you the accompanying portrait of James Curtis, the well-known brewer, and the brother of the famous Lord Mayor of London of that name. The portrait was painted by Lawrence, and must have been a very early one ; but although I



(73) UNIDENTIFIED PORTRAIT

have seen seven different copies of the print, I have never found any lettering on it. The British Museum have identified the print for me, but they do not know the engraver. If you think it of sufficient interest to reproduce in *THE CONNOISSEUR* with the information I have given as to the portrait and painter, we may be able to identify the engraver. It was probably Reynolds ; but it must have been an early one.

Yours very truly, JOHN LANE.



(74) UNIDENTIFIED PICTURE



(75) UNIDENTIFIED PORTRAIT



(76) UNIDENTIFIED PORTRAIT

UNIDENTIFIED PAINTINGS (Nos. 79 and '80).
DEAR SIR,—I wonder if any of your readers can

help me to find something about two pictures I have had
for some years, and which are certainly remarkably



(77) UNIDENTIFIED PORTRAIT



(78) PORTRAIT OF JAMES CURTIS

well executed. I enclose rough prints. The three figures are said to be portraits of Miaonlis, Coliopoulos, and Botzaris, three Greek officers, who distinguished themselves in the emancipation of their country, and were afterwards sent as head of the deputation to the court of Bavaria to solicit Prince Otto to become King of Greece. The canvas is 42 in. by 47 in. The other is a striking full-size oil of St. John the Baptist. They are not signed.

Yours truly, W. BANWELL.

UNIDENTIFIED PORTRAIT NO. 51 (AUGUST NUMBER).

SIR,—Unidentified picture No. 51 in the August CONNOISSEUR is clearly by Willem de Poorter.

Yours obediently, A. T.

UNIDENTIFIED PAINTING NO. 60 (OCTOBER NUMBER).

DEAR SIR,—With reference to the unidentified painting No. 60, *Jael and Sisera*, I have seen an engraving of the same in an Early Victorian copy of

the Old Testament. It was precisely the same as the picture in THE CONNOISSEUR, and was called *Jael and Sisera*, painted by Jas. Northcote, R.A., engraved by W. Holl.

Yours faithfully, SUBSCRIBER.

LOUIS GHÉMAR.

DEAR SIR,—The Belgian artist Louis Ghémar went to Scotland (Aberdeen) about 1851 to 1853, called by a great publisher to illustrate an *édition de luxe* of the works of Sir Walter Scott. Have you ever heard of that edition? Will it be possible to find at least some of the copies of that edition? I mean copies of some of the books published.

During his long stay in Scotland, Louis Ghémar made a great many portraits. Could it be possible to get some of those portraits (lithographs)?

I am, dear Sir, yours sincerely,

F. A. REVERLEAUX LAGOTTE.



(79) UNIDENTIFIED PAINTING

UNIDENTIFIED PAINTING NO. 55 (SEPTEMBER NUMBER).

SIR,—The unidentified painting No. 55 in the September issue of *THE CONNOISSEUR* is strongly reminiscent of Adam Elsheimer (1574-1620), but the size given and the material on which it is painted seem to me to point to a copy after that master. For the most part, Elsheimer's works are small and on copper. He may be advantageously studied in the Fitzwilliam collection at Cambridge.

Yours truly, J. HASWELL, D.C.L.

LOCALITY OF PICTURES.

SIR,—I wonder if any of your readers can help me to find the whereabouts of the following pictures, which were sold at 9, Connaught Place, on Thursday, 13th, and Friday, 14th May, 1869:—

(1) *Portrait of George IV. when Prince of Wales*, by Sir Wm. Beechey.

(2) *Whole-length Portrait of George III.*, after Sir Joshua Reynolds.

(3) *Whole-length Portrait of Queen Charlotte*, after Sir Joshua Reynolds.

(4) *Portrait of a Lady*, by Kneller.

Yours faithfully, H. G. BOUWENS.

UNIDENTIFIED PICTURE NO. 65 (OCTOBER NUMBER).

SIR,—The seals reproduced in your October issue in connection with an unidentified picture (No. 65) represent the armorial bearings and crest of the Earl of Mount Cashell.

Yours faithfully, F. CARRUTHERS GOULD.

Re JOSIAH SPODE.

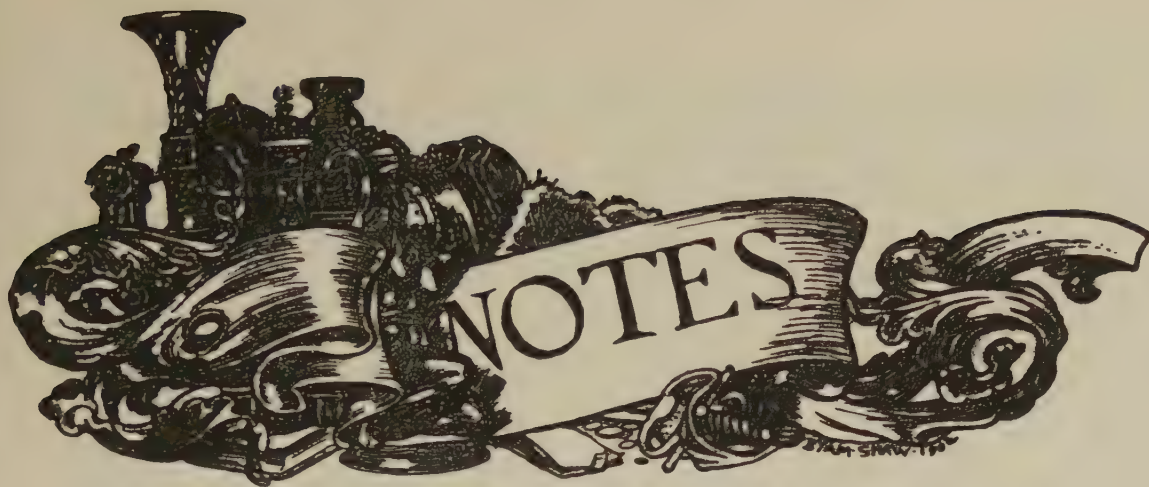
DEAR SIR,—In your last February number, No. 138, Volume XXXV., Mr. Tom Cannon enquires if any of your readers know of any descendants now living of Josiah Spode.

I am in a position to advise that there are direct descendants now living in Queensland, and if Mr. Cannon cares to write to me, I can put him into communication with them.

I am, yours faithfully, JOHN S. CAMERON.



(80) UNIDENTIFIED PAINTING



It would be difficult to suggest a more appropriate title than that of *Lady Hamilton as "Ariadne"* for Romney's beautiful picture—now in the collection of Lieut.-Colonel

Our Plates.

Sir Audley Neeld, Bart.—so universally known by that name. Yet Romney had no thought of the deserted wife of Perseus when he painted it. His canvas is really an illustration of one of Cowper's poems, which relates how a serving-maid named Kate "fell in love with one who left her, went to sea, and died." The earliest engraving from the work was titled after Cowper's ill-fated heroine; from a more recent one—a mezzotint engraved by H. T. Greenhead, and published by Messrs. Henry Graves & Co., Ltd.—our reproduction is taken. It is perhaps well that the original title of Romney's picture should not

be revived. His graceful figure of Lady Hamilton neither puts one in mind of a "serving-maid," nor does the pleasing melancholy with which he has invested her suggest unquenchable sorrow. She is of the true Ariadne type, ready to accept consolation for the absence of one

lover in the attentions of another. The plate of *Mrs. Drummond Smith*—a portrait long attributed to Romney, but which Mr. Algernon Graves conclusively proved to be by Reynolds—has already been described in our last number. A third English portrait is that of *Lady Erne*, after John Downman, R.A., the plate of which is taken from the engraving in colours by Jules Payrau. While fashionable types of art are always changing, it may be safely prophesied that portraits—or at least those of beautiful women—by the greater English artists will



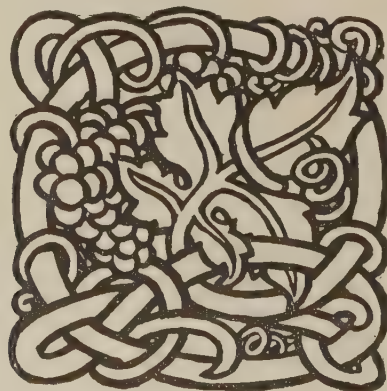
THE RHYTHM OF LIFE BY JAMES GRAY
(See "Current Art Notes," page 191)

The Connoisseur

always remain more or less in vogue, for delight in feminine beauty appears one of the most unchangeable of human emotions; so that whether it is represented in the *Venus of Milo*, the *Mona Lisa* of Leonardo da Vinci, or the pictures of Mr. Sargent, it will always meet with admirers.

For a type of French eighteenth-century beauty, we may take the figures in *The Fountain of Love*, by Jean Honoré Fragonard, the contemporary of Reynolds, Romney, and Gainsborough, who, if he did not put his sitters on canvas with the same feeling of intimacy, was far greater as a decorative painter. This picture is one of the attractions of the Wallace Collection; the fine reproduction of it is taken from the second volume of *Famous Paintings*, by kind permission of Messrs. Cassell & Co., Ltd., and is a typical sample of the fifty plates which adorn that wonderful twelve-shilling volume. Here, indeed, one may study types of feminine beauty of various nationalities and periods. Fragonard's contemporary—and in some sense his rival—Greuze is represented by his *Head of a Girl*, in the National Gallery, and the *Fidelity*, in the Wallace Gallery. There is more sentiment in his pictures than in those of Fragonard, but perhaps less art—certainly less decorative feeling, while the sentiment sometimes borders on sentimentality—yet Greuze is assured of permanence because of the feminine charm with which he invested his work. Mr. Sargent's strength of brushmanship and fine sense of colour is instanced in his *Miss Ellen Terry as "Lady Macbeth,"*

and Madame Le Brun submits her claim to be the greatest woman portrait painter of all time by the picture of herself now in the National Gallery. Reynolds shows wonderful insight into maternal affection by his *Mrs. Hoare and Child*, and Leonardo his profundity of vision in the enigmatical smile of the lost *La Joconde*. There are other portraits as well by Rembrandt, Velazquez, Gainsborough, and what-not, as well as a wealth of some of the world's greatest landscapes, genre and historical pictures. In all the latter, however attractive they appear to us now, there is not the same permanent and universal power of enchantment that there is in the portraits of some of these long-dead beauties. The charm of landscape to a certain extent is a modern sensation, and to a certain extent it remains provincial, appealing only with special force to the natives of that country which it portrays, while the conceptions of religious and historical events change with every age. With these subjects, then, it is the power of paint, the technical skill and artistry of the artist, which alone secures them immortality; and artistry, if expended on a theme that ceases to retain its popular interest, is only appreciated by the cultivated. Feminine beauty almost alone seems to have a permanent standard of appraisal, and thus the great artists, who expend their genius immortalizing it, may be sure of an appreciative audience in every age and country, and among the ignorant as well as among the cognoscenti.





Photo, Bertram Park

AN AFTERNOON DRESS OF GREEN AND PINK SILK.
VERY TYPICAL OF THE MODES BETWEEN 1868 and 1878.





THE great fact about Spanish art is its outburst of blossom in the late sixteenth and seventeenth centuries and its sterility—with the exception of a solitary bloom at the close of the eighteenth century—before and afterwards. Perhaps Mr. Maurice W. Brockwell and Mr. Herbert Cook, who have been mainly responsible for the organization of the Exhibition of Spanish Old Masters at the Grafton Galleries, may not agree with the statement; and yet this exhibition, more widely representative of retrospective Spanish painting than any other held in the country, amply confirms it. One sees the course of six centuries of Spanish art traced in the 193 works included. If it were not for the few master-painters who lived during the great epoch, would it have been worth the tracing, for, despite the magnificence of its achievement, the Spanish is not a great school of painting, but one of a few great painters?

Spanish genius and poverty are accountable for these vagaries of its art. You cannot have a broad-bottomed art without a broad-bottomed commerce. Art flourished in fifteenth and sixteenth-century Italy, in seventeenth-century France and Holland, and in eighteenth-century England, because the mercantile communities were numerous and prosperous. Their money, directly or indirectly, supported the shoals of painters, little as well as great, who had ceased to work entirely for the Court and Church. In Spain commerce flourished for only a brief period, then it decayed; art having no scope for development, dwindled and faded like a plant growing in a shallow and nurtureless soil.

The seedlings of Spanish art were borrowed from abroad, taking earliest root in Catalonia—a province never wholly conquered by the Moors, and which in some sense may be said to have formed the nucleus of the recreated Spanish kingdom. Of this early Catalan art an interesting specimen is shown in Mr. Roger Fry's *Altar Front with Scenes from the Life of St. Martin*, which dates from the year 1250. Its inspiration is wholly Byzantine, probably transmitted from the East through the medium of the early illuminating artists who practised in the dominions of Charlemagne and his successors. The next specimens in point of chronology date about 170 years later. These

are four of the panels of an altar-piece depicting the *Legend of St. Ursula*, belonging to Sir F. Beaufort Palmer. Highly pleasing in point of decorative effect, these works show few distinct traces of Spanish origin; and the same may be said of Mr. Herbert Cook's beautiful little painting of *The Mystic Marriage of St. Catherine*, catalogued as belonging to the late fifteenth-century school of Portugal—Portugal in matters of art being reckoned as part of Spain.

Not until the sixteenth century can the true Spanish school be said to have come into existence—a school formed by the fusing of various provincial characteristics into a homogeneous national feeling under the pressure of strong foreign influences. Before then there had been some great provincial artists. The picture of *St. Michael overcoming Satan, with the Kneeling Figure of a Donor*, belonging to the Dowager Lady Wernher, already shown in the Grafton Gallery, exemplifies the work of one of these—Bartolommeo Vermejo, an artist belonging to the school of Cordova, who flourished at Barcelona in the latter part of the fifteenth century, his art being influenced, but not submerged, by Catalan inspiration. Another version of the same theme, *St. Michael and the Dragon*, shows how far the work of the native Catalan artists of this period fell behind that of Vermejo in refinement and precision of execution. There are many other representative specimens of Spanish primitive art included, but the majority are interesting rather from an archaeological than an artistic standpoint.

Of the great period of Spanish art Velazquez is the chief exponent, and to him there are attributed no less than twenty-seven examples. These—or at least the pictures which can be positively assigned to the master—generally represent the earlier periods of his art. First of all comes Sir Frederick Cook's picture of *An Old Woman Frying Eggs, or The Omelette*, which is supposed to date from the artist's nineteenth year. It offers the characteristics one would expect to find in the immature work of a great realistic artist—strong and conscientious execution combined with over-elaboration of prosaic detail. In the Duke of Wellington's well-known picture of *The Water Seller, or The Water Carrier of Seville*, as it is popularly called, which dates two or three years

later, Velazquez shows astonishing progress, not so much in his brushmanship as in his power of selection. The Cook canvas, for all its mastery of paint, is more of a record than a picture, whereas *The Water Seller* is a great work of art, profound in feeling, simple in expression, and containing nothing that would be better omitted. The *Two Young Men at a Meal* of the Duke of Wellington, and *The Kitchen Maid*, belonging to Mr. Otto Beit, both belong to the same period. The restorations on the former have deprived it of something of its vitality; but the latter, a comparatively unknown work, is in fine condition, and is an interesting specimen of Velazquez's early realistic work when he was still the nominal pupil of his father-in-law, Francisco Pacheco.

It was with the latter that Velazquez made his two journeys to Madrid to seek employment at the court of Philip IV.; the first in 1621, which was fruitless, and that of 1623, which was crowned with a greater success than the painter could have anticipated. The *Water Carrier* had been taken with him as a sample of his powers, a proof of the high opinion he entertained of it; but it was not to this picture he owed his introduction to the king, but to a portrait of Don Juan de Fonseca. The result was that he was commissioned to paint an equestrian portrait of Philip, a commission so successfully performed that henceforth he practically lived with his royal master, continually painting likenesses of him. The earliest of these included in the exhibition—there are only two—is the full-length of the king, probably painted about 1628, or perhaps earlier. It is a grandly composed work. Philip IV., not yet disenchanted with the responsibilities of office, shows an animation and vivacity that is not visible in his later portraits. He stands grasping a baton in his right hand, his left resting on the hilt of his sword, his legs firmly poised, and a look of martial determination on his countenance. It is not Velazquez's finest portrait of the king, but it gives the noblest conception of him. The colour is rich and luminous, a little reminiscent of Titian, and painted with a less restrained palette than Velazquez usually employed. A doubt of the authenticity of this picture was expressed by the great Spanish critic, the late Don Aureliano de Beruete, and for the expression of this there is a certain amount of justification. Noble as are the conception, arrangement, and coloration of the work, the handling betrays a certain lack of spontaneity which is not characteristic of Velazquez at any period. It is more hard than either that of his earlier pictures or the ones which came afterwards. May it have been painted at the time when some of the contemporary artists were protesting against the "detestable naturalism" of the young court painter—an essay to show that he could attain the high surface finish of some of the decorative costume pictures of his predecessors, or is it that it is a replica of some lost original? Kings then, as now, seldom had a pleasing likeness made but what they ordered some repetitions from the artist.

The other portrait of the king is the spirited finished study of *Philip IV. on Horseback*, now belonging to Lord Northbrook, and once the property of the banker-poet Samuel Rogers, at whose sale in 1856 it brought

£215 5s. The large version of the same subject hanging in the Prado was painted in 1644, and there are several others in existence. The Northbrook picture, while resonant in colour and free in handling, hardly exhibits that sureness of touch which one associates with the best works of the artist. The authenticity of *A Lady with a Mantilla*, from Devonshire House, has been strongly attacked, and as strongly defended. It is a tonal harmony more suggestive of the suavity of Whistler than the brute-strength of Velazquez. Mazo has been suggested as its author; but Mazo was more or less an echo of Velazquez in his orthodox moods, and this is not Velazquez in his orthodox mood. The picture is pretty well established as a portrait of the painter's daughter Francisco, the wife of Mazo. Its delightful ease conclusively proves it not to have been a copy. What more likely that the artist, in making a portrait of his own daughter, should venture on an intimacy of feeling and a tenderness of treatment which he dare not attempt in his commissioned works?

The *Portrait of Pope Innocent X.*, lent by the Duke of Wellington, has been another battle-ground of critics. Like most of Velazquez's works belonging to the duke, it formed part of the spoil looted by the French from the Royal Palace of Madrid, and captured by the English at Vittoria. The King of Spain presented these pictures to the Iron Duke—a valuable gift, but hardly equivalent to as many hundreds of pounds as it would be worth tens of thousands to-day. The picture is one of several replicas which were made—the original portrait being presumably left in Rome—and, coming from the Madrid palace, should possess every claim to be from the hand of the master. However this may be, the picture has been over-eulogized. In conception and handling it does not stand on the same plane with one or two of the Velazquez portraits in the National Gallery.

Passing over the other works by and attributed to this artist, which have been shown before, one comes to the enigmas of the exhibition, *The Dying Gladiator*, lent by Mr. F. D. Walenn, and Mr. M. H. Spielmann's *Angels appearing to the Shepherds*. The former is a foreshortened study from the nude, powerfully painted, but having no special affinity with Velazquez's work, and more probably Italian than Spanish. Mr. Spielmann's picture has far more serious claims for consideration. It is emphatically a Spanish work of about the early period of Velazquez, and more closely coincides with his technique than that of any of his contemporaries. The date assigned to it by its owner is 1622, the period immediately after his rebuff in Madrid, when it might be expected that, seeing no opening in portraiture, and tiring of producing streets and interior scenes representing the doings of the commonalty, he made a new departure by essaying religious art, for which there was at that time a steady market. The picture, whomever it is by, is a fine work, quite one of the most striking pictures in the exhibition; the sleeping figure on the right being a marvellous piece of realistic brushwork, quite in accordance with Velazquez's style in his Seville period.

Seville was the richest mart in Spain, and so it was in the nature of things that it should give birth to the two



PORTRAIT OF MURILLO BY HIMSELF LENT BY THE RIGHT HON. EARL SPENCER
 TO THE EXHIBITION OF SPANISH OLD MASTERS AT THE GRAFTON GALLERIES

greatest Spanish artists. The second was Murillo, once more esteemed than Velazquez himself, but now somewhat under a cloud. His self portrait belonging to Earl Spencer, which has not been exhibited in London since 1895, should do something towards reinstating him—if not in his old position, at least in a higher one than he at present holds. The frame painted on the canvas round the portrait perhaps interferes with one's enjoyment of the beauty of the work, which holds its own with any picture in the exhibition. The Duke of Wellington's *Portrait of a Man*, hanging near by, is also a fine work, but badly wants cleaning. Another good example of the artist is Mr. W. G. Rawlinson's full-length of a man in a black dress with sleeves slashed with white. In these pictures Murillo's true genius fully exemplifies itself; they are simple, unaffected and natural, well characterised, painted with great restraint of colour, and attaining much of the powerful

realism of Velazquez though with greater suavity of manner. The large *Prodigal Son*, lent by the executors of the Duke of Sutherland, is not so convincing. It is less solidly painted, the colouring is insufficiently contrasted, and though the father and son form a nobly conceived group, the other figures are wanting in interest. In considering this picture, however, one has to remember that it is seen under great disadvantages. Murillo painted it as an integral part of a homogeneous scheme of decoration—one of eight pictures to the Church of the Hospital of San Jorge at Seville. Separated from its fellows and hung at a different height to that from which it was originally intended it should be viewed, the picture can only be considered as a fragment of a work. Similar disadvantages handicap the display of nearly all Murillo's larger works. He painted them to be seen in comparatively ill-lit churches and often at a considerable height. Removed from such

environment and placed low down in the searching light of a modern picture gallery, they are apt to look thin and scenic.

Of the other artists represented, perhaps Alonso Sanchez Coello, who stood in much the same relation to Philip II. as Velazquez did to Philip IV., is most strongly shown. His art, however, is rather Flemish than Spanish—an echo of the work of Antonio More, whom he succeeded in his appointment as painter to the king. That his elaborate and somewhat laboured work is capable of producing a highly decorative effect was shown in several pictures lent from the king's collection, and in the *Portrait of a Young Man*, from the National Gallery of Ireland. Of the twelve pictures by or ascribed to Goya none of them showed this unequal artist at his best. Ribera was not seen to much advantage; and only one example was shown as by Mazo, the strongly painted *Portrait of a Corregidor*, belonging to Sir Frederick Cook, and formerly attributed to Velazquez, though the *Portrait of Queen Marianna*, a version of a portion of the picture recently given by the Countess of Carlisle to the National Gallery, is more likely to be a replica by Mazo than a copy by Juan Carreño de Miranda, to whom it is now assigned.

As already stated in THE CONNOISSEUR, the proceeds of the exhibition will be divided proportionately between the National Art Collections Fund and the Sociedad de Amigos del Arte Española in Madrid.

ONE of the chief items of interest in the report of His Majesty's Commissioners for the International Exhibitions

**English Ceramic
Art at Brussels
and Turin**

at Brussels, Rome, and Turin is the article by Mr. Thomas Cartlich Moore on the pottery and porcelain industries. It is a lucid and well-reasoned exposition, which deserves to be studied by all English master-potters, and it also makes important recommendations which should be taken to heart by the Government. Mr. Moore states "that in the markets of the world British pottery is admitted to hold the first place for finish, durability, and decoration." He adds: "This position is likely to be held, because the ordinary commercial wares are put on the market at prices very little in advance of vastly inferior goods which are put in competition from other countries. Where the prospects of British potting are less roseate is on the artistic side of the industry. With some remarkable exceptions, English designers are too much occupied in reproductions and imitations of existing pieces to produce original artistic work, so that the personal note in the art of potting in this country has almost ceased to exist." Mr. Moore puts this down largely to the restrictions of commercialism and the general introduction of machinery, which, while it "has not entirely deposed the craftsman, has deposed the apprentice." What we have to consider is, whether the apprentice is adequately replaced by the teaching in the technical schools.

"Our continental competitors have to deal with exactly the same mechanical and commercial problems as ourselves; but on the Continent the technical teacher is a

technician, and not a theorist. He is one who has learned his craft in a pottery, and has gained prestige by its practice," whereas in England the teacher is more often an artist without any practical knowledge of technical craftsmanship. The result is, that while the "art teaching is efficient within certain well-defined limits," its fruits, as exemplified by the majority of pieces shown at the exhibitions, suggested "a need for a closer relation between designer and craftsman."

"In the finer types of pottery exhibited at Brussels and Turin by English makers the absence of applied decoration of a legitimate, or at any rate a creative, type was marked, with the exception of the exquisite *flambés* and excellent glazes which formed part of the British exhibits, and which certainly did secure for this country special merit, riveting as they did the attention of connoisseurs and securing for themselves the admiration of all beholders. The fact that otherwise there were no epoch-making examples of British pottery or porcelain, and few which would be coveted by the trustees of civic museums or fastidious and wealthy collectors of objects of vertu, is plainly not due to a present lack of capacity for their production. If the artists and craftsmen who are capable of producing the finest work—who are scattered over the various potteries—and who, by stress of circumstances, are engaged mainly on work that is frankly commercial, could be gathered together, or commissioned to supply examples of their work (say, by the State) for any international exhibition in which the Government interested itself, there would be a means of showing what the British potter could do. It is not the expense alone that deters the manufacturer from producing a *pièce de resistance*, nor the difficulty of finding a market, but the diversion from his ordinary methods, with the resultant loss of time. It would be easy for the Government, on the report of its Commissioners and jurors, to select certain firms, to moderately subsidise them or commission them to make exhibition pieces or services (as was done at Sèvres and other historic potteries), and to exhibit not as a private firm or combination of firms, but as the State itself on behalf of the national industry. This would be an inexpensive (and possibly even remunerative) means of developing the best phases of the ceramic industry, and certainly under such conditions Great Britain would hold its own in competition with the rest of the world."

IN saying that Sir Alfred East's death will be a great loss to both art and artists, one pays a tribute to the man as well as to the painter. His influence, assistance and advice were always at the service of his fellow-craftsmen, and he showed a consideration for those who had not been so successful as himself in a practical manner which deserves more often to be emulated. It is characteristic of the man that one of his last actions—taken on the sick-bed from which he was not to rise again—was to protest against the harsh enforcement of certain rules against some members of a society to which he belonged. One has to regret that this

**The late
Sir Alfred East,
P.R.B.A., R.A.**



THE FOUNTAIN OF LOVE.

JEAN HONORÉ FRAGONARD. IN THE WALLACE COLLECTION.
from "Famous Paintings" (Cassell & Co.).



protest was not successful.

Sir Alfred died in his sixty-third year, in the fulness of his powers, the pictures which he contributed to the Royal Academy in the present year being universally acknowledged as amongst the finest works from his brush. He was born at Kettering on December 15th, 1849, and received his early education in art at the Government School of Art, Glasgow. From thence he went to the *École des Beaux-Arts*, Paris, and also studied under MM. T. Fleury and Bouguereau. On his return to England



THE WATER TOWER, CAMPDEN HILL
BY R. GWELO GOODMAN, AT THE FINE ART SOCIETY

he went to live in Glasgow but shortly afterwards migrated to London. His first contribution to the Royal Academy was made in 1883, and since then he has been represented in every exhibition. He was also a consistent contributor to the Royal Society of British Artists (of which he was President), the Royal Institute, the old Grosvenor Gallery, and the now defunct New Gallery. His work, though appreciated by the discerning from the first, was somewhat tardily recognised by the authorities. He was not elected Associate of the Royal Academy until 1898, and it is only during the last few months that he was promoted to full membership. On the Continent and elsewhere he received many distinctions. He had gold medals awarded him at Paris and Munich, was made a Cavaliere of the Order of the Crown of Italy, a Member of the *Société Nationale des Beaux-Arts*, France, and an Honorary Member of *Meiji Bijutsu Kai*, Japan. One of his pictures was purchased for the Luxembourg, Paris, while others have been acquired for the public galleries of Hungary, Venice, Pittsburg, Liverpool, Manchester, Birmingham, Leeds, Oldham, Preston, and elsewhere. Only recently Sir Alfred presented a fine collection of his own works to his native town of Kettering.

As an artist Sir Alfred occupied a distinguished place

among the landscape painters of his time. Perhaps he was even more fully appreciated in America and on the Continent than in England, and for this the sentiment of his pictures was partly responsible. It was more cosmopolitan than English, leaning rather to the refined classicism of Corot than the sturdy naturalism of Constable. Before all things Sir Alfred was a master of design; his desire was to compose the crude facts of nature into rhythmic harmonies of form and colour, and his skill was shown in achieving this without

the 'sacrifice of essential truths.' His brushwork was always fluent and informing, he painted with equal facility in water-colour as in oil, and attained considerable distinction as an etcher.

THE autumn exhibition at Messrs. Tooth's Galleries (155, New Bond Street) exemplified some of the best phases of nineteenth-century continental art—not all of them fashionable at the present moment, but all possessed of certain elements of truth and beauty, which, though overlooked for a time, will ensure their ultimate permanence. One of the artists whose works are at present somewhat under a cloud is William Adolphe Bouguereau, a painter whose studio, something less than half a century ago, was the Mecca to all art students. Bouguereau in his art is a lineal descendant of Ingres; and Ingres, if still respected, is not now followed, for he was a worshipper of beautiful and exact line, and the gods of the present day are feeling, atmosphere, and tone. Bouguereau was not so great as Ingres; the pure Grecian feeling of the latter in his hands lost something of its beautiful austerity. He strove more for decorative effect than for the realisation

of plastic form in paint, and his works lose in dignity what they gain in prettiness. Nevertheless, he was a consummate craftsman. In the *Cupid and Psyche* now at Messrs. Tooth's there is little to move the emotions, but much to charm the eye. It is easy to say that the flesh-tones are not true to life, that the figures are abstract



THE BORROWDALE VALLEY: WINTER
BY R. GWELO GOODMAN, AT THE FINE ART SOCIETY

creations rather than living types of humanity, and that they possess no atmospheric environment. The artist intended these things. His desire was to create an ideal and abstract beauty of form, and to eliminate anything which should clash with its full expression. In this he succeeded. The figures are modelled with wonderful skill and knowledge, and arranged into a beautiful composition. The work has to be considered less as a realistic painting than as a piece of sculpturesque decoration. One has written so much about this great though unfashionable artist that little space is left for those who still are deservedly in the vogue. A luminous and beautifully toned picture of *The Port of Marseilles* is by P. J. Clays; two characteristic examples by J. Israels, *From Darkness to Light* and *A Shepherdess*, illustrate his earlier and later periods; and Corot, Harpignies, W. Maris, and Lhermitte are all well represented.

THE drawings in pencil, chalk, and charcoal by Mr. E. Borough-Johnson at Mr. Patterson's Gallery (5, Old Bond Street) showed a close affinity in outlook and feeling to the modern Dutch school, more especially to the work of Josef Israels. Like that of many of his prototypes, Mr. Borough-Johnson's vision is too joyless to enable him to portray the whole aspect of life. His figures are habitants of a world of toil and sorrow, in which there is no respite from labour and no pleasure to be found in its performance. In the finely composed and firmly set down charcoal drawing of *Carting Fish, Étapes*, a typical example of his work, you have three generations—grandmother, mother, and son—painfully dragging along a heavy barrow to which they are harnessed. The old woman's face is furrowed by care, her lips compressed into perpetual hopelessness; one feels that age has only brought with it a fuller conviction of the cruelty of life, and that her daughter

and grandson have awakened to the same knowledge. So it is with the figures in the other drawings; the Dutch children in *Ringling for the Ferry Boat* are sobered into preternatural seriousness; the workers in *Toil* might be denizens of Dante's *Inferno*. Only among the throng of children round *The Ice-cream Barrow* are there

signs of cheerfulness. The drawings, nevertheless, are marked by high artistry, being sentient in their line, powerful in their chiaroscuro, and sincere in feeling. By the same artist were several well-characterised portraits, among which the dignified head of *Sir Charles Watson* in carbon, and a gracefully posed *Portrait Sketch of a Lady* in colour and carbon, may be singled out for special mention.

Mr. R. Gwelo Goodman is among that select body of artists whose claims for admission to the ranks of the associates of the Royal Academy are likely to be acknowledged in the near future. His exhibition at the Fine Art Society's Galleries (148, New Bond Street, W.) shows a marked advance on any of his earlier "one-man shows," giving evidence of a strong and original personality, a keen eye for colour, and a power of conveying vivid and forceful impressions in expressive and sympathetic brushwork. The works, the large majority of which were in oil, pictured such far-flung places as South Africa, India, Switzerland, Rome, and Venice; but those of the British Islands, perhaps, made the greatest appeal to an English audience. Among the best were some of the transcripts of winter scenery, like the *Fairer for a fitful gleam; Windermere*, where the greyiness of the snow-laden sky was relieved by a transient sunburst and the snow-covered landscape full of beautiful and tender colour. It is in his gift of investing every portion of his work with colour that constitutes one of the chief charms of Mr. Goodman's art. This was well exemplified in the strong pastel *Silence now, for singing time is over*, which showed a snow-covered foreground backed by the deep transparencies of a starlit sky, and the delicate *Lulworth Cove* with the mists lifting, as well as in the brightly-toned Indian and African scenes.

Drawings by E. Borough- Johnson

THE rehabilitation of the Glasgow Institute's premises, which is finished at length after more than a year's work,

Glasgow: has resulted in quite an imposing
The Institute place, its entrance-hall resplendent
and the with green and white marble, and all
Annan Gallery the rooms spacious and properly lit,
their one salient fault consisting in
offensive red walls. And the committee of the society,
with intent to celebrate the inauguration of this new
gallery, have brought together a loan collection of excep-
tional moment. It includes a *Fête* by Monticelli which
reflects his happiest manner, while though a landscape
by Cézanne is unworthy of that artist, and will doubtless
give a wrong conception of him to numerous people who
have not seen his best work, on the other hand a full-
length portrait by Raeburn is unquestionably among the
Scottish master's noblest things, and will probably come
as a revelation even to many who are already well
acquainted with his art. Further notable items in the
assemblage are pictures by Boudin, Millais and Orchard-
son, Crawhall, Cecil Lawson, and Arthur Melville;
while of equal interest is a bust by Rodin of Mr.
Bernard Shaw, and no less important is a work by
Degas, a typical drawing of three *danscuses*. This last
has been lent by a dealer, and it is to be hoped that
one of the public galleries in Scotland will see fit to
purchase it.

The presence of this loan collection of course handi-
caps the actual exhibitors, yet a number of them come
through the test creditably, and among those who merit
this praise is Mr. Harrington Mann, whose *Annabel* is as
completely natural a painting of a baby as was ever done,
and has a rival only in Utamaro's delightful studies in
childhood, and in the analogous work of Fragonard. A
French lady, Mlle. B. How, also exhibits a fine picture
of a baby; while as regards ordinary portraiture, good
work herein is shown by Messrs. Fiddes Watt, E. A.
Walton, and James Paterson; but an example of Sir
James Guthrie is rather disappointing, the sitter's pink
dress having a tawdriness, which is the last failing one
expects to find in Sir James's output.

Mr. Gemmell Hutchison, on the contrary, in a like-
ness of an old man, displays a power foreign to his wont;
but much better than the last-named is a three-quarter
length of a girl by Mr. W. Petrie, who proves himself
a draughtsman and colourist of considerable charm;
while two further portraits of lofty excellence are one
by Mr. John Sargent and another by M. Albert
Besnard. In general Mr. Sargent's colour holds slender
attraction, but this picture forms an exception to the
rule; and, whereas his accessories are usually devoid of
interest, in the present instance the Louis XVI. chair
on which the subject is posed is beautifully handled,
while so too is a satin-wood table bearing sundry *objets*
d'art.

Passing to consider M. Besnard, he adumbrates the
influence of Manet, and certainly that master would
have paused before his disciple's canvas, admiring the
strong sense of life and the lovely harmony wrought
chiefly of black and yellow.

The other departments in the exhibition likewise con-
tain much which is praiseworthy. Like them or not, the
post-impressionist works of Messrs. Roger Fry and
D. Grant must perforce be voted distinguished; while
Mr. S. J. Peploe shows one of his best essays in still-life,
his exquisite pink flowers almost recalling the bright
blossom worn by the lady in Watteau's *Music Lesson*;
and a second reminder of the French eighteenth-century
school consists in Mr. D. Foggie's *Nude Reading*, a
picture which might be hung above one of Clodion's
nymphs, for a difficult pose has been drawn with the
utmost grace and daintiness. The colour is charming
also, and the same tribute is due to a canvas by Mr. W.
Gay, *Interior at Villa Sylvia*; while if good landscapes
are rare, there are at least two which claim ardent
homage, Mr. J. Barclay's *Breton Orchard* and Mr. H.
Gunn's *Etretat*. The former is an eminently decorative
little harmony in rose, biscuit tint, and green; while the
latter is mostly done with pigment fresh from the tube,
and undiluted with oil—a manner which invariably indi-
cates decision and confidence on the part of the artist.
Moreover, this picture is charged abundantly with that
magic element, the spirit of a dreamy summer's day;
and, at the risk of seeming extravagant, one must com-
pare Mr. Gunn's achievement to Whistler's immortal
water-colour, *In the Channel*.

A very able thing in the sculpture-hall is Mr. James
Gray's big bronze group, *The Rhythm of Life*, its
subject three plunging horses, each with its rider. So
far as the writer can remember, Mr. Gray has been
exhibiting for only a few years, and has contented himself
hitherto with small portrait-busts; but this latest pro-
duction demonstrates him capable of handling the titanic
to memorable purpose, there being no fragment of his
work which could possibly be called inert. Otherwise
the display of sculpture is not of great worth, and it need
not detain one from turning to the Annan Gallery show,
composed of water-colours and pen-drawings by Mr.
E. H. R. Collings, an artist gifted with no ordinary
degree of originality. Perhaps he has been influenced
by Mr. Gordon Craig; perhaps the sentiment exhaled by
his things suggests Beardsley, and more especially Gustave
Moreau; but the fact remains that his style is singularly
individual and isolated, and, indeed, would one find any-
thing approximating an analogue to his work, one must
look to music instead of to the graphic arts, for very
frequently he embodies just that curious perversity which
is one of the outstanding traits of Chopin, particularly
in his scherzos and nocturnes. Mr. Collings, it would
appear, does not draw for love of rhythmic lines or stately
spacing; he does not paint for love of colour-harmonies;
and his pictures are the crystallisation, rather, of strange,
weird moods of spiritual exaltation. But in contradis-
tinction to most visionaries, his technique is really fine,
and often, consciously or unconsciously, he manifests a
genius for filling a large space in eurythmic fashion with
but a tiny handful of lines. The maximum of expression
with the minimum of means—that is among the supreme
achievements in every art, and that is what Mr. Collings
repeatedly compasses.

The Connoisseur

THE gold and silver presents (all specially wrought by Messrs. Garrard, of Albemarle Street) which the King

The King and Queen's Presents to the Dalai Lama

and Queen sent to the Dalai Lama in return for the gifts brought to Their Majesties by the Tibetan deputation were well calculated to give the ruler of Tibet an insight of the fine craftsmanship of the modern English silversmith. They comprised a gold rice cup and cover—a reproduction of work of the Charles II. period, richly chased with acanthus leaf decoration; a plate and pair of vases, similarly enriched; a pair of richly chased models, in gold, of the Trafalgar Square lions, mounted on white marble; signed photographs of the King and Queen in ornate frames, also of gold; and a pair of large drawings of Buckingham Palace and Windsor Castle, framed in silver. A complete set of the current coins of the realm, ranging from a farthing to a sovereign, was also included in the handsome teak-wood case, lined with white velvet, which contained the presents.

THAT the mantelpiece is one of the most important features in the internal architecture of a house is becoming

A Mantelpiece in Teak-wood

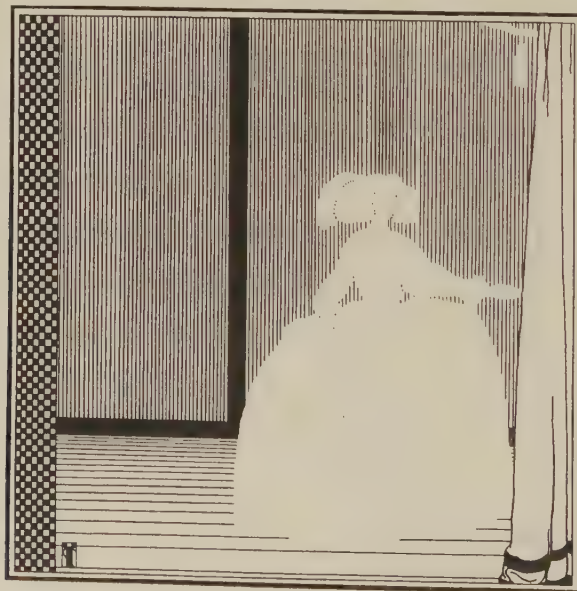
more and more accepted by the modern cognoscenti. A sign of the times in this respect is shown in the fact that Mr. W. L. Wyllie, R.A., has joined the ranks of mantelpiece designers by making a beautiful design for one, which has been carried out in teak-wood by Messrs. Hughes, Bolckow & Co., of Blythe, Northumberland. It appears peculiarly appropriate that our

leading marine painter should thus turn his artistry to the beautiful utilization of the timbers from the old British battleships. This wood is now becoming more and more popular, as, being perfectly seasoned and of unrivalled durability, it offers advantages over oak and other woods for interior decoration in which strength as well as beauty is required.

THE late Mr. Walter Behrens, of Manchester, was well known as a persistent and well-informed collector

A well-known Japanese Collection

of Japanese art, so that the news that his large collections are to go to the sale-room will be of wide interest. In round numbers they include about 6,500 netsuke, 1,800 inro and objects of lacquer ware, a similar number of objects in metal—chiefly sword furniture—as well as prints, printed books, etc. Mr. Behrens was a collector who allowed few considerations to stand in the way of acquiring any piece he desired, and his own excellent judgment being reinforced by the advice of some of the best French and German experts, his accumulations contain a specially large proportion of collectors' pieces—those which were remarkable for pattern or symbolic meaning having special attractions to him. The first portion of the collection—containing a proportion of every class of object—will be dispersed by Messrs. Glendining Ltd., the sale opening on December 1st. The auctioneers are publishing a *catalogue de luxe* of the entire collection compiled by Mr. Henri L. Jolly, and containing 300 collotype plates.



"ECHO OF VELAZQUEZ"

BY ERNEST H. R. COLLINGS



PROFESSOR HOLMES'S latest book is a sermon, the text for which is furnished by a delightful account of his fishing

"The Tarn and the Lake"

By C. J. Holmes
(Philip Lee Warner
2s. 6d. net)

experiences in a tarn and a lake separated from each other by a three-mile scramble up the brae-side. The text is replete with piscatorial knowledge, yet this is so unobtrusively conveyed, so enlivened with vivid scenic description, with interesting

anecdote, and, above all, with the fascination of an engaging personality, that it should charm both fishermen and laymen alike. The sermon is an application of the moral of these angling incidents to the affairs of men, and here Professor Holmes shows a wide knowledge of both history and humanity. His thesis is that as trout breed largest and strongest in waters where there are sufficient pike to kill off the weaklings and stimulate the energies of the stronger, so do the intellectual attributes of humanity flourish most vigorously in states where there exists the stimulus of keen competition, and which are exposed to the onslaughts of hostile powers—always supposing that these destructive forces are not strong enough to overwhelm the state. The Professor cites the instances of ancient Greece, of Italy at the time of the Renaissance, and of Holland after its successful struggle with Spain, when art attained a height unequalled at other periods. The volume is ably written, and though its leading idea is not new, being, indeed, one of those salient truths which have been accepted by thoughtful men of all ages, it is presented in a new and attractive form, which should win its entire acceptance from those readers of the book who have hitherto thought differently on the subject.

M. PIERRE LOTI'S originality of outlook and charm of style elevate his reminiscences of travel from the status of pseudo-guide-books to that of modern classics. Moreover, his work has sufficient virility to bear transposition to a foreign tongue without appreciable loss. Mr. W. P. Baine's translation of Loti's *Siam* is an instance in point. It is singularly free from that awkwardness of diction which, like an ill-fitting garment, too often disguises the beauty of a foreign

work when garbed in English vernacular, and may be read with scarcely less enjoyment than an original. Loti had a premonition that he would visit the ruins of Angkor—that prodigious series of buildings rivalling the works of the ancient Egyptians in their magnitude, and now buried in the heart of a Siamese forest—even during the time of his boyhood, when it had been quite decided by his parents that he should "remain at home and not venture forth into foreign lands." The larger portion of his book is devoted to an account of the fulfilment of his boyhood's vision, and constitutes one of the most vivid word-pictures of the former glories of the East that has ever been written. The crowning charm of M. Loti is that he has the power of penetrating to the heart of things, of differentiating between the eternal and the ephemeral; and his description of the stupendous ruins, dwarfed and invaded by the overpowering might of the forest, forms a prose-epic on the never-ceasing conflict of man with the primordial forces of nature. The photographic reproductions which illustrate the volume are well executed, and add to the interest of the text.

MR. SAMUEL COLMAN'S treatise on *Nature's Harmonic Unity* is not a work to be grasped by any reader

"Nature's Harmonic Unity"
By Samuel Colman, N.A.
(G. P. Putnam's Sons
12s. 6d. net)

without a practical working knowledge of geometry. Primarily it appears intended for the student in art or architecture, but anyone with sufficient mathematical training to follow the reasoning and understand the necessarily complicated diagrams of the author, and who possesses a desire to understand the fundamental principles underlying beauty, will find the work both interesting and deeply instructive. Mr. Colman's thesis is that certain harmonic laws underlie all the manifestations of form in nature, and that the finest examples of art, whether in sculpture, painting, or architecture, are executed either wittingly or unwittingly in accordance with these. The author first demonstrates the harmony of proportion existing in such varied objects as crystals, the flowers of the field, shells, and other well-known natural forms, and goes on to show that the same proportions are adopted by the ancient masters in art and

architecture. To merely say that Mr. Colman makes his case convincing would be doing less than justice to the utility of his book, for the idea of the harmonic unity of nature with art, if rarely perfectly comprehended, has long been accepted in principle by most thinking people. Mr. Colman's strength lies in the fact that he has set down mathematical formulas which express these harmonic laws, so that the student, by following them, can arrive at the fundamental principles which govern correctness of form, whether in art or architecture. If the mastery of the treatise will not make a man an artist, it will at least enable an artist to correct any inharmonic proportions that occur in his work.

THE current catalogue of Messrs. E. Parsons & Sons (45, Brompton Road, S.W.) is of unusual interest, enumerating as it does a number of rare treasures from the famous Huth sale. Among them is a sumptuous *Book of Hours*, which it is believed once belonged to Marie de Medici. This is illuminated on vellum, and contains forty-six finely painted miniatures; it constitutes a superb specimen of French sixteenth-century art. Another work of great—it might be said of unique—interest is the small octavo volume of *Le Livre de l'Ecclesiaste et Le Cantique du Roy Salomon*, an illuminated manuscript written at Edinburgh in 1601, by Esther Inglis, an artist and calligraphist of remarkable ability, who numbered Queen Elizabeth and King James among her patrons. This specimen is probably the artist's masterpiece, and is enclosed in the original Clovis Eve binding, in red morocco beautifully adorned with a gilt floreate pattern. There are numerous other spoils from the same collection included, as well as works of rarity, interest, and utility from other sources. Among those possessing special attractions to the art collector are a complete set of the *Liber Studiorum*; a finely bound set of the *History of the Works of Sir Joshua Reynolds*, by Graves and Cronin, enriched with a number of extra illustrations; the best edition of Chalonier Smith's *British Mezzotint Portraits*; the original edition of Chippendale's *The Gentleman and Cabinet Maker's Director*; that grandly illustrated work *Daniell's Voyage round Great Britain*, with the 308 coloured aquatint plates; and other handsome volumes on art, architecture, engraving, and history. The catalogue, which comprises 265 items in all, is unusually well illustrated.

DR. ANGELO S. RAPPOPORT, in his latest volume, on *Famous Artists and their Models*, offers a clearly written *apologia* for artists' models, and brilliantly defends the question of the nude in art, over which there has been so much hypocritical argument. He has split in twain this modern Cynosarges, in spite of the difficult task of crushing the prejudice of centuries. "Truth is naked," he says in his chapter on ethics and æsthetics, "and that is why it is beautiful. . . . The nude in itself

is absolutely free from any indecency, and in its natural purity it is free from any morally dangerous element." Those whose life-study it has been to investigate the phenomena of eroticism in its many phases know the truth of Dr. Rappoport's statement respecting dress, which, he says, in its various attitudes and thousand and one complexities, is more seductive, more *troublant*, than nudity. It is the measures certain pharisees have adopted towards this problem—if problem it can be termed—that has accounted for the mud which has been thrown on the life of the model. These two questions affect each other considerably. The uncultured hold that because a girl appears in the *toute ensemble* before an artist, she is unchaste, vicious, immoral. The modern disciples of Antisthenes would have virtue *in extremis*, for they appear to hold with the doctrines of this Athenian: that the body is vile, degraded, and degrading; that it is the curse of man; that it is a clog upon the free development of the mind; that it is to be wrestled with, hated, and despised. At the same time, the writer of this charming book fights boldly against those who speak lightly of models' names. He admits that to say that all models (women) are perfectly moral in their conduct would no doubt be an exaggeration; but to maintain, on the other hand, that all models are immoral, would be a gross calumny. He also reminds us that "artists have not always been obliged to have recourse to professional models. Noble ladies and women of the best society have, for one reason or another—vanity, curiosity, ambition, or a real admiration for and cult of art—consented to sit to the artists of their acquaintance. And although the days of the Renaissance, like all beautiful days, have long ago come to an end, the number of non-professional models is still larger than one imagines." In the chapters which follow on from the one in which the above quotation occurs, Dr. Rappoport, in simple and delightful language, recounts the stories and romances of artists and their models from classical times to the days of Sir Joshua Reynolds, and shows the unselfish services rendered by those women who placed themselves on the altar of art. He does not wholly agree with Oscar Wilde's *Basil Hallward*, that "every portrait that is painted with feeling is a portrait of the artist, not the sitter. The sitter is merely the accident, the occasion." In this work the author goes further than this; the model is much more to him than a mere accident, an occasion. The sitter is an inspiration, and as such her significance in the production of masterpieces cannot be estimated too highly, while her assistance to the painter cannot be too well applauded.

IN our review of the illustrated "Catalogue of an Exhibition of Chinese Applied Art held at the Manchester Art Gallery" (Messrs. George Falkner & Sons, Manchester) we omitted to state that it was published at 15s. a copy. There are still a few copies of this well-mounted record of an interesting and representative exhibition available.



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR*, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Stone China Plaque.—A7,545 (Wolverhampton).—We regret that it is impossible to tell you the name of the maker of your plaque without seeing it, as such plaques were made by numerous firms.

Painting by Frank Paton, 1902.—A7,550 (Edmonton, Canada).—This artist exhibited a considerable number of works during the last quarter of the nineteenth century, but there is no special demand for them at the present time. During the past few years very few have realised any sum of note in the sale-room.

Books.—A7,552 (Antrim).—Neither your *Pictura Peristyl Vatican manus Raphaelis*, 1790, nor *Engravings of Street Scenes in Rome*, 1819, is of much interest to collectors, and their value together is not more than £1 or so.

Bookcase.—A7,580 (Luton).—If your bookcase is as stated and is in its original condition, it is an interesting piece. Its design is eighteenth-century, the cornice moulding and fret being Chippendale in design. The applied carving was much used by the brothers Adam, while the Prince of Wales's feathers was a decoration much favoured by Hepplewhite. This combination suggests a piece of furniture which, if not modern, would not be more than seventy to a hundred years old. It is consequently impossible to give a proper idea of its value without inspecting the piece itself.

Engravings by William Harvey.—A7,584 (Chelmsford).—William Harvey was a distinguished pupil of the great wood-engraver Thomas Bewick. He was born in Newcastle in 1796, and died in 1866. None of his prints is of much value at the present time.

Old Italian Prints.—A7,592 (Oporto).—Though a line engraver of some note, there is very little demand for the work of Giovanni Volpato at the present time. He was one of the pupils of the great stipple engraver Bartolozzi, when that master was working in line at Venice.

Coloured Prints.—A7,594 (Llangollen).—We doubt whether you would obtain more than a few shillings apiece for your prints after Woodward, especially as they are in a bad condition.

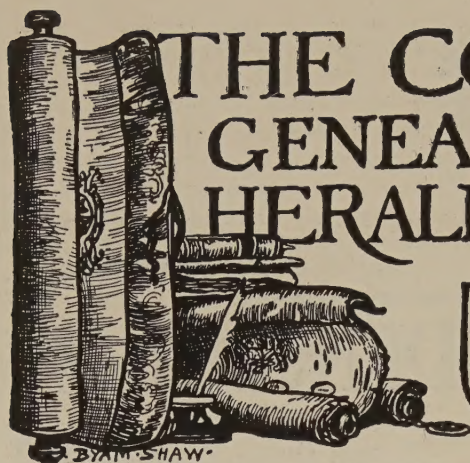
Act of Parliament Clocks.—A7,596 (Oxton Hall).—Act of Parliament clocks are so called from the tax levied by Pitt, about 1797, on all persons in respect of the possession and use of both watches and clocks. The annual duty was five shillings, but the tax far from realised its expectations, while having a most deleterious effect on the trade. Britten, in his *Old Clocks and Watches*, states that the demand for clocks and watches decreased to such an extent that in less than a year the general manufacture of them in the kingdom, and the various branches of trade connected therewith, had diminished by one-half, and thousands of persons were deprived of employment. The Act was repealed in 1798.

Book of Travels.—A7,617 (Waltair).—We fear your book of travels would be unlikely to realise any special sum in this country.

Engraving by Charles Turner.—A7,619 (Louisville, U.S.A.).—Your mezzotint portrait of Francis Earl of Guildford, by Charles Turner, after Sir Thomas Lawrence, judging from your description, would be unlikely to realise more than two guineas in the London market.

Ivory Chessmen.—A7,641 (Mussoorie, India).—Chessmen such as you describe are very common here, being largely made by Oriental craftsmen for the European market. The average value of a set does not exceed thirty shillings or two pounds.

Toby Jug.—A7,655 (West Wycombe).—As you are unable to forward your jug for examination, we fear we cannot give you any satisfactory opinion. If genuine, it may be worth £4 to £5, but if a modern reproduction, its value does not exceed 7s. 6d. to 10s.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Maddox Street, W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

CHALONER.—Edward Chaloner was buried in the North Cloister, Westminster Abbey, on 16th September, 1730. The Funeral Book says that he died on 11th September, aged 84. His will, in which he is described as of St. Margaret's, Westminster, was dated 5th June, 1728, and proved 17th October, 1730, by his nephew, Edward Chaloner, and his friend, Mr. Jabez Collier, of Symond's Inn. To the former he left four-fifths, and to the latter one-fifth of the residue of his estate. He mentioned no other relatives, but the friends to whom he bequeathed rings, etc., seem to indicate that he had held some official position in the House of Lords.

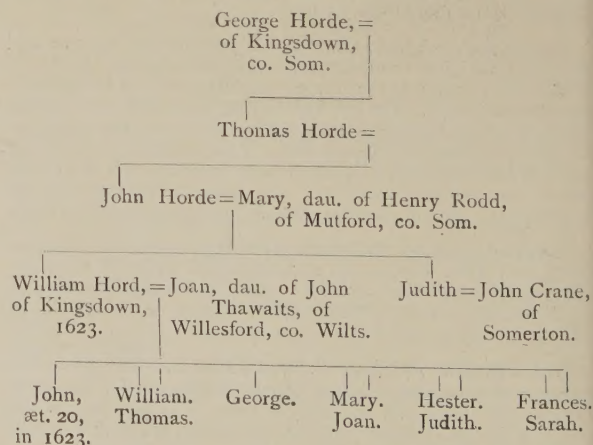
ARMS.—The arms you describe, viz., Gu. a castle with two towers ar. over each a fleur-de-lis or, in chief a lion

pass. guard. crowned or, the base barry wavy of eight ar. and az., are those of Bridport, co. Dorset.

ARMS.—(1) Sa. a cross engr. between four crescents or, are the arms of the extinct baronet family of Barnham. (2) Erm. a chev. engr. az. between three chaplets of roses ppr. a chief vert fretty ar., borne by Burra. (3) A chev. betw. three buckles sa. These arms appear in a window in Kidlington Church, co. Oxford, as belonging to Robert. Burke, in his *General Armory*, tells us that Isabel, dau. and heir of Thomas Croxford of that place, married George Gaynsford, Esq., of Hampton Poyle, in the same county. (4) The arms of Le Sueur of Jersey are—Az. chev. betw. two crescents in chief and a rose in base or. *Crest*.—A bezant charged with a rose gu. *Motto*.—Sure.

HUMBERT.—The Rev. Lewis Macnaughton Humbert was eldest son of Lewis Humbert, of Lambeth, gent. He was of St. John's College, Oxford, matriculated 18th May, 1839, aged 20; B.A. 1843, M.A. 1845. He held various curacies between 1843 and 1855; was Master of St. Cross Hospital, Winchester, 1855-68; Hon. Canon of Winchester, 1884; Vicar of St. Bartholomew-Hyde, Winchester, in 1878. His eldest son, Francis Albert, of Brasenose College, Oxford, matriculated 23rd May, 1872, aged 18, B.A. 1875, but died in the following year.

HOORD.—The following pedigree of Hoord, of co. Somerset, is taken from the Herald's Visitation of 1623—



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